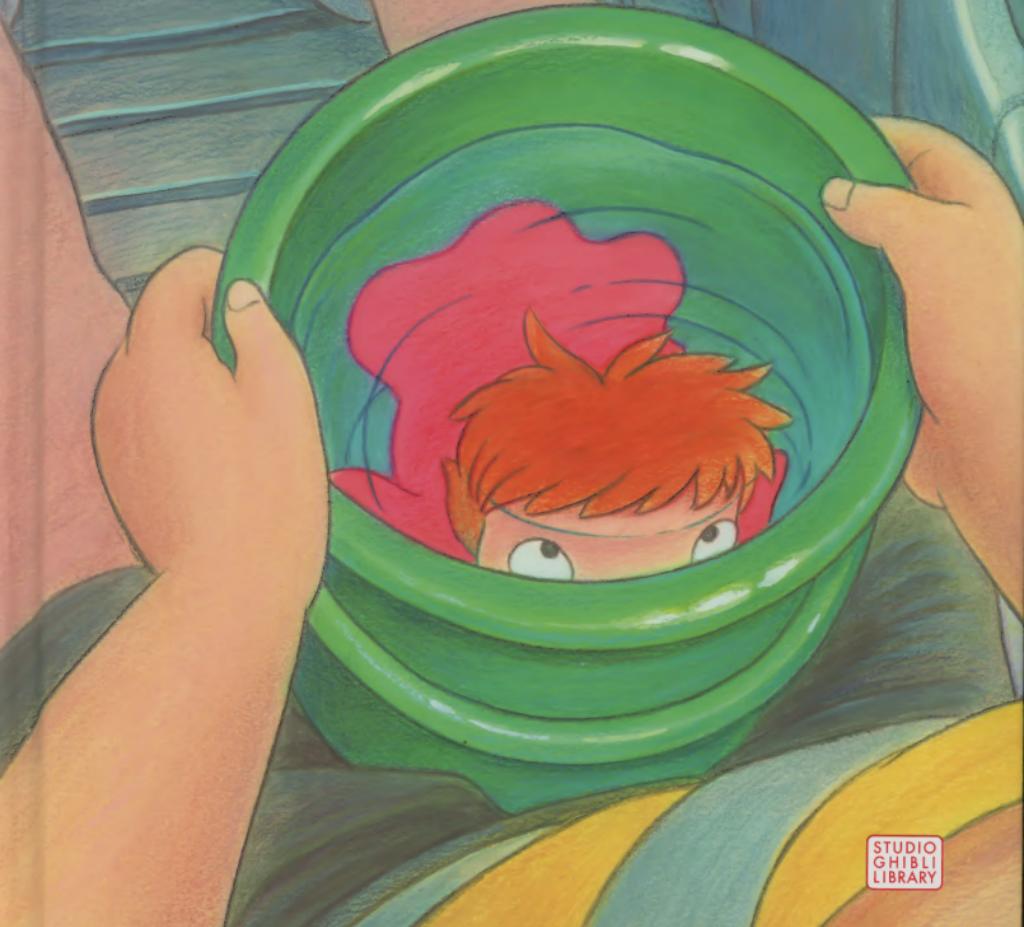


THE ART OF **PONYO**

A FILM BY HAYAO MIYAZAKI



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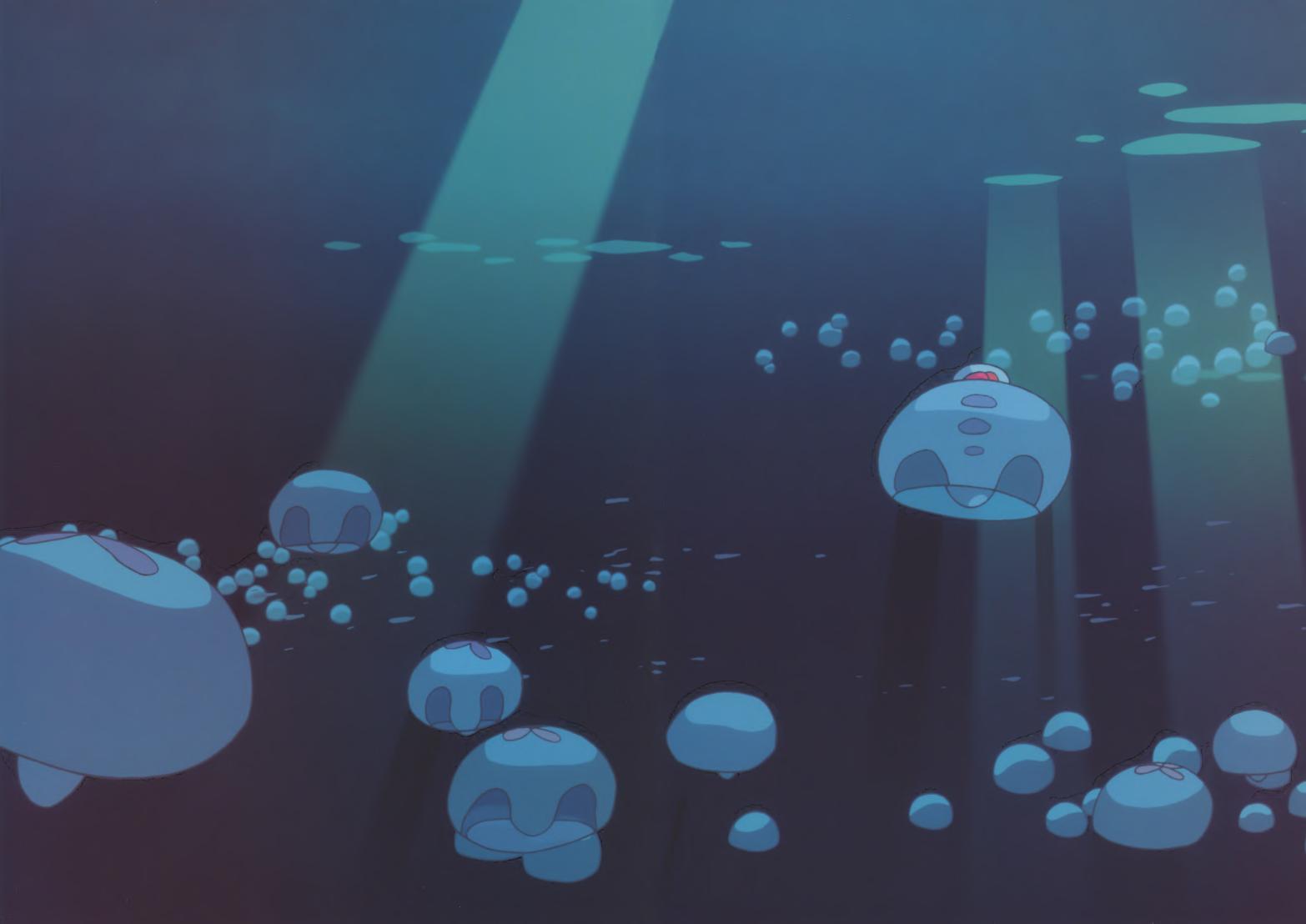
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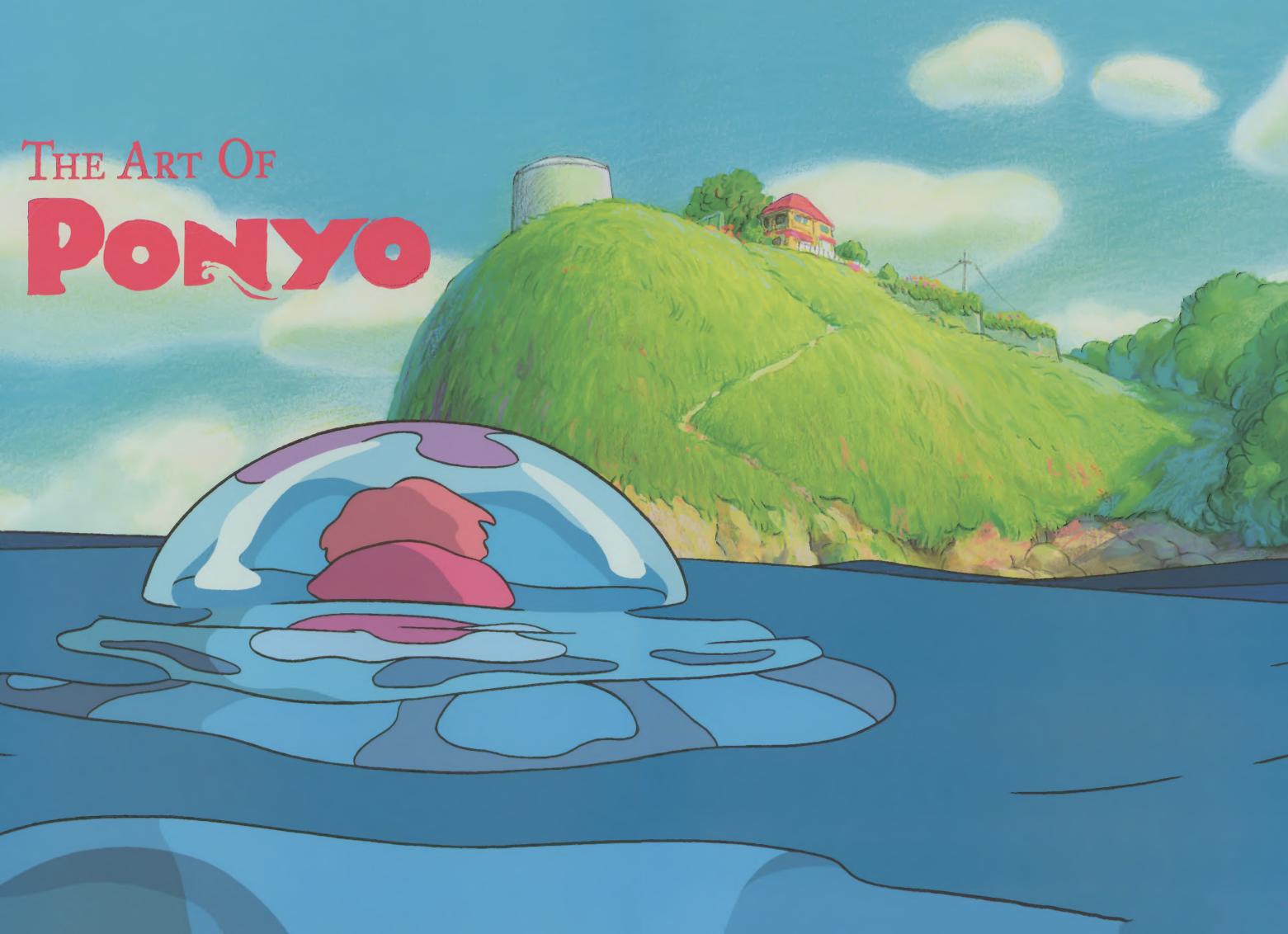
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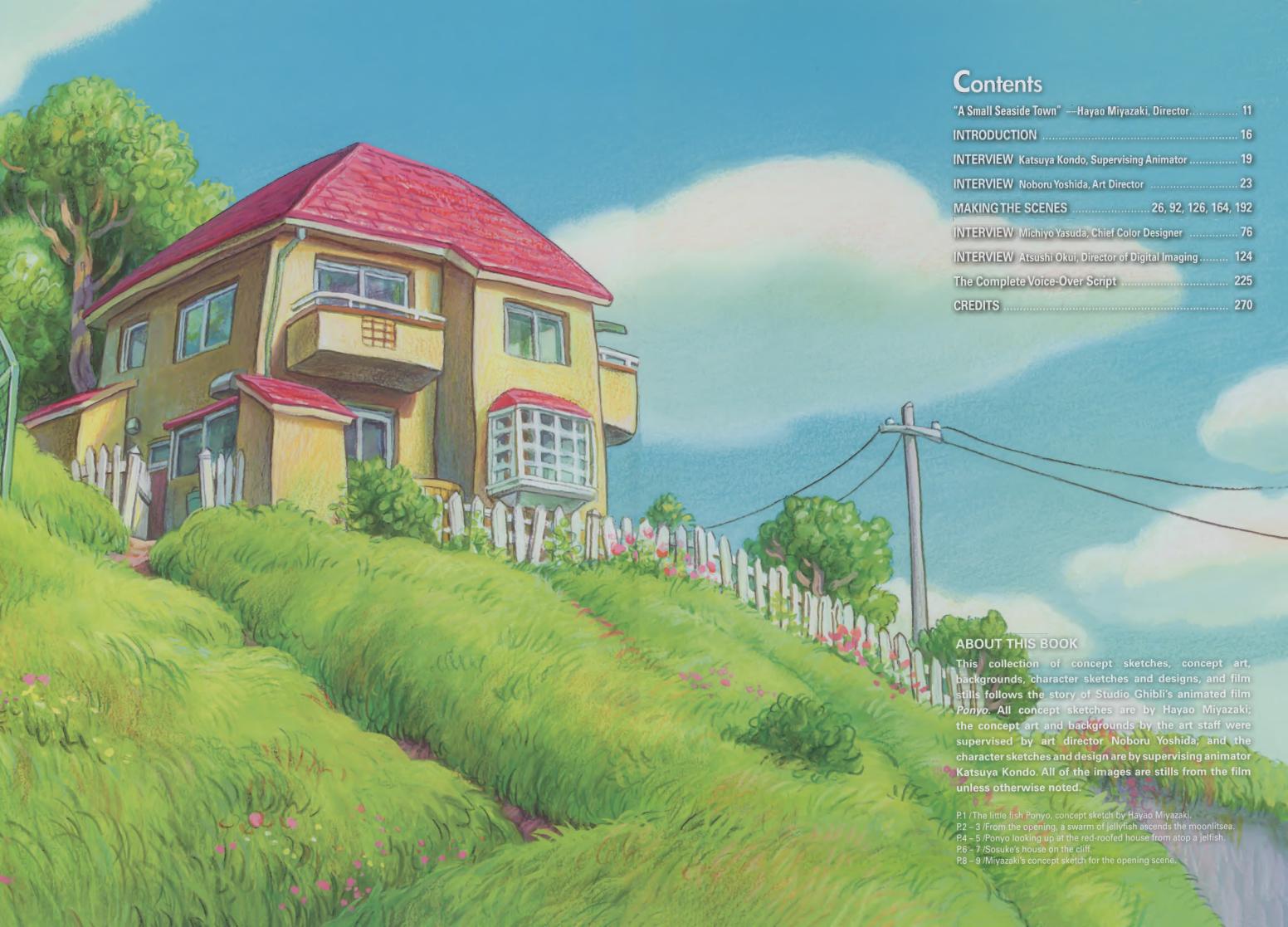
PONYO





THE ART OF **PONYO**





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ABOUT THIS BOOK

This collection of concept sketches, concept art, backgrounds, character sketches and designs, and film stills follows the story of Studio Ghibli's animated film *Ponyo*. All concept sketches are by Hayao Miyazaki; the concept art and backgrounds by the art staff were supervised by art director Noboru Yoshida; and the character sketches and design are by supervising animator Katsuya Kondo. All of the images are stills from the film unless otherwise noted.

P1 The little fish *Ponyo*, concept sketch by Hayao Miyazaki.
P2 – 3 [From the opening, a swarm of jellyfish ascends the moonrise.
P4 – 5 *Ponyo* looking up at the red-roofed house from atop a jellyfish.
P6 – 7 [Sosuke's house on the cliff.
P8 – 9 Miyazaki's concept sketch for the opening scene.





A SMALL SEASIDE TOWN

This is the story of Ponyo, a little fish from the sea who struggles to realize her dream of living with a boy named Sosuke. It also tells of how five-year-old Sosuke manages to keep a most solemn promise.

PONYO places Hans Christian Andersen's "The Little Mermaid" in a contemporary Japanese setting. It is a tale of childhood love and adventure.

A little seaside town and a house at the top of a cliff. A small cast of characters. The ocean as a living presence. A world where magic and alchemy are accepted as part of the ordinary. The sea below, like our subconscious mind, intersects with the wave-tossed surface above. By distorting normal space and contorting normal shapes, the sea is animated not as a backdrop to the story, but as one of its principal characters.

A little boy and a little girl, love and responsibility, the ocean and life – these things, and that which is most elemental to them, are depicted in the most basic way in PONYO. This is my response to the afflictions and uncertainty of our times.

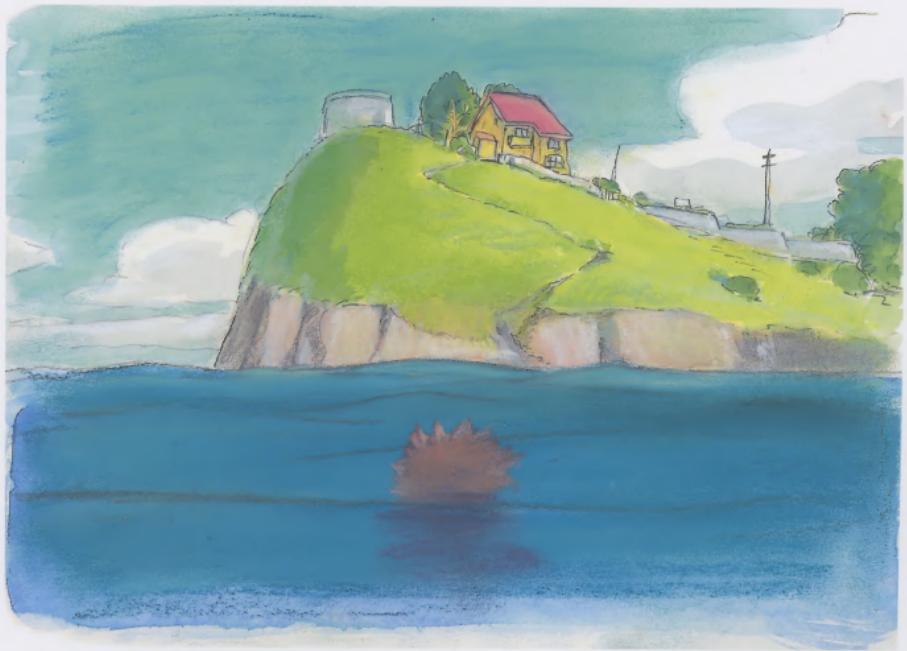
—Hayao Miyazaki

HAYAO MIYAZAKI

Hayao Miyazaki was born in 1941 in Tokyo. He began his career at Toei Doga (currently Toei Animation) in 1963. After working on scene planning and key animation for *Little Norse Prince* (1968), he moved on to A Productions where he was in charge of the story, screenplay, scene planning, and key animation for *Panda Go Panda* (1972). In 1973, he, along with Isao Takahata and others, moved to Zuiyo Images. Later, Miyazaki worked for Nippon Animation and Telecom. In that time he was responsible for scene planning and layout on *Heidi* (1974), and animation direction on *Future Boy Conan* (1978), and directed his first theatrical feature with *Lupin III: The Castle of Cagliostro* (1979). Based on his original manga serialized in *Animaga* magazine, he wrote and directed *Nausicaä of the Valley of the Wind* in 1984. He left Nippon Animation and Telecom to co-found Studio Ghibli in 1985.

Since then Miyazaki has directed the animated features *Castle in the Sky* (1986), *My Neighbor Totoro* (1988), *Kiki's Delivery Service* (1989), *Porco Rosso* (1992), *Princess Mononoke* (1997), *Spirited Away* (2001), and *Howl's Moving Castle* (2004). *Spirited Away* won the Golden Bear Award at the 52nd Berlin International Film Festival and the Oscar® for Best Animated Feature at the 75th Academy Awards®, and Miyazaki won the Golden Lion Award for Lifetime Achievement at the 62nd Venice Film Festival.

Miyazaki has also written several books such as *The House Where Totoro Lives* (Asahi Shimbun); *Shuna's Journey, What Is Film?* (conversations with Akira Kurosawa); *Princess Mononoke: Starting Point*; *Mushime & Anime* (conversations with Takeshi Yoro) (Tokuma Shoten); and *Turning Point* (Iwanami Shoten).



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1-8 /Concept sketch of Ponyo looking up at Sosuke from a pail—which became the basis for the first promotional poster—and other sketches. Includes scenes not in the film.

INTRODUCTION

Production Synopsis

Ponyo is the first work directed by Hayao Miyazaki since *Howl's Moving Castle* in 2004, and is Studio Ghibli's 15th animated theatrical feature.

Ponyo is an inquisitive little fish who escapes her overprotective father, Fujimoto, and arrives at a port town inhabited by humans. There, she is trapped inside a jelly jar and rescued by a kindhearted boy named Sosuke. Touched by his promise to protect her, Ponyo becomes a human girl using the magic passed on to her by her father, with devastating repercussions in the human world.

The film is written and directed by Miyazaki. Katsuya Kondo served as supervising animator in his first Miyazaki-directed feature since *Kiki's Delivery Service*. Noboru Yoshida, who also worked on *Howl's Moving Castle*, oversaw the art direction; Michiyo Yasuda, who has been involved with Isao Takahata's and Miyazaki's films since the Toho Doga (currently Toho Animation) days, supervised the color design. Atsushi Okui also joined the team as director of digital imaging following his work on *Howl's Moving Castle* and *Spirited Away*. And with the addition of Kitaro Kosaka, Ai Kagawa, Takeshi Inamura, and Akihiko Yamashita as assistant supervising animators, the production team ventured forth fully prepared.

Following the release of *Howl's Moving Castle*, plans for *Ponyo* gradually took shape thanks to a series of animated shorts for Ghibli Museum Mitaka, a trip to the Setonaikai region, a reading of the complete works of Soseki Natsume, and a visit to the Tate Gallery in England. Preproduction began in the spring of 2006. Yoshida and Kondo, who had been involved with Miyazaki on the museum shorts, worked with the director to devise a plan and direction for the project. Their goals in creating *Ponyo* included:

- capturing the delightful motions that can only be rendered through 2D animation by drawing the animation entirely by hand and without relying on overly ornate CGI.
- pursuing the possibilities of animation and art without struggling under the demands of a production schedule.
- showcasing the picture book-quality of Yoshida's background art.
- celebrating the innocence and cheerfulness of a child's world through Ponyo's cuteness.

With these ambitious ideals in mind, the production staff officially went to work in May 2006. Miyazaki continued to draw concept sketches, while Yoshida began working on concept art. After the main staff embarked on a research trip in July, Miyazaki began storyboarding in the fall. Test shots were examined, and key animation began in October. The project was announced in March of 2007. Key animation continued around the announcement of the theme song in December, and the last of the storyboards were completed in January of 2008. Key animation and art were completed in May, culminating in 1,139 shots and 170,000 frames of key animation drawings. The first preview screening took place June 25, and the film was released in Japan in Toho theaters on July 19, 2008.

This book contains the preliminary concept sketches, concept art, background art, and stills used during the production of *Ponyo on the Cliff by the Sea*, and is designed so that the reader can follow both the storyline and the process of filmmaking. We hope you'll read the captions as well as the staff interviews.

Studio Ghibli



宗介



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KATSUYA KONDO

Katsuya Kondo was born in 1963 in Aichi Prefecture. He began his career at An Apple in 1983, where he was key animator for films such as *Space Cobra* (1983) before becoming a freelance artist. He took part in his first Studio Ghibli project with *Castle in the Sky* (1986). Later he was character designer and supervising animator on *Kiki's Delivery Service* (1989), supervising animator on *Only Yesterday* (1991), and served as character designer and supervising animator on *Umi ga Kikoeru* (Ocean Waves, 1993) as well as providing illustrations for the original novel. He was the animation director on the Ghibli Museum short *House Hunting* (2006). In addition to working as supervising animator on *Ponyo*, Kondo also wrote the lyrics to the theme song.

INTERVIEW

KATSUYA KONDO

Supervising Animator

This time, I placed the greatest emphasis on the layout check.

—It's been a while since you last worked on a Studio Ghibli feature as supervising animator.

Kondo: Yes, that's right. This was the first time working with Hayao Miyazaki since *Kiki's Delivery Service*, so it's been a very long while. But it wasn't because I had left [*laughs*]. A lot of things happened.

—How did you become involved with *Ponyo*?

Kondo: I had been animation director on a Ghibli Museum short called *House Hunting*. It was a project for which Miyazaki had written the story and the screenplay as well as directed. *House Hunting* wasn't too difficult to render—we used simple lines and no dialogue—but it was still fun for kids with the animation alone.

During that production, we talked about whether we could make a film in the same vein: by using solid, simple lines that fully showcased the virtue of drawing by hand. After completing work on *House Hunting*, I got the official offer to work on the next full-length feature. I thought it would be interesting to work on the project as a progression of *House Hunting* with a little more consideration to story, so I answered yes. So it wasn't like the offer to do a feature had come out of the blue. After Miyazaki had come up with concrete plans for the project, we began preproduction.

—Miyazaki drew his concept sketches using watercolor and crayon this time.

Kondo: He started out using watercolor, but colors tend to blur in that medium. Since he had it in his mind to make this a film for kids, he seemed eager to use bolder colors. Then during preproduction he found some pastel crayons and began coloring with them. The colors were so vibrant Miyazaki seemed elated, exclaiming, "This is great, this is great!" For Miyazaki, the idea of using pastels was exciting. And that's why I think the concept sketches turned out differently from previous sketches.

—Did the palette of the concept sketches determine the direction for this film?

Kondo: There was that trend. Many current animated films tend to extract colors or use monotonous and subdued hues. I wasn't explicitly working in opposition to this, but I didn't want to use a quiet palette but more vivid colors. With that said, there are a lot of colors to choose from, so I consulted with chief color designer Michiyo Yasuda during the actual production. We elected not to use dull colors and yet mostly steered away from basic primary colors that might come off as crude.

—This time Miyazaki's storyboards were also painted in watercolor.

Kondo: Isn't it great? I think what sets this film apart from previous films is the color design. Rather than creating a story set in a world everyone is familiar with, we had to combine the fantasy and real worlds and come up with a singular worldview filtered through the eyes of a child. That's why I believe the color was necessary. It was probably motivated by Miyazaki's mood too, but it also made things more explicit for everyone involved. It's like having a layer of flesh and features added to a wooden artist's model—having the colored storyboards made it clearer for us and a lot clearer for the ink and paint staff and the key animators.

—So the layout was more complete in the storyboarding stage than is usual.

Kondo: Yes. From a production standpoint, I place the highest importance on the storyboards. They are the foundation. Once in a while, Miyazaki himself might make changes to the layouts during the rough check, even though he drew the storyboards. In the end, I'm the one responsible for the final layout check, so if the fixes were good I would go ahead and make further changes accordingly. But if I thought an expression or a line of a character's body was rendered a little better in the original storyboards, I would change it to be closer to what it was in the storyboards.

—Your title appears as “Animation” in the film’s opening credits.

Kondo: That was a title given to me by Miyazaki, and I’m not sure how to interpret that either [laughs]. In my mind, I consider myself the supervising animator.

—You also drew the characters for the key animation.

Kondo: As the characters for *Kiki’s Delivery Service* were my own, this was the first feature for which I supervised the animation with Miyazaki’s characters. I rarely supervise projects for which the character designs are not my own, but since I worked on *House Hunting* with Miyazaki’s characters, I’ve gotten used to it. Since I had his rough sketches in the preliminary stages, I was able to approximate his vision in my drawings. Although, the characters generally ended up looking like my own anyway.

—Can you describe what the work process was like in more detail?

Kondo: As Miyazaki finishes his storyboards, we talk it over with the animators. Then, as I said before, Miyazaki does the rough check on the layouts as the animators work on them. After the animators make the suggested changes, the layouts come to me in the end.

—And that’s when the fixes you were talking about took place?

Kondo: This time I placed the greatest emphasis on the layout check. This can be said of previous works, of course, but this might be the first time I placed primary importance on scrutinizing the layouts. I did this for my own sake. There are times when the animators are working on a different track (direction), and I have to steer them back to the right rails. First, I solidify our direction and revise the layouts by focusing on three areas: the relationship between setting and characters’ movements, character expressions, and spatial relationships. If I do that, my most important job as supervising animator becomes easier. In any event, I always try to honor whatever is written on the storyboards. Since the layouts checked by Miyazaki contain his instructions for adding more expressive detail, making certain those changes are reflected in the revised layouts for the animators is most important. As long as we have these revised layouts, we know what we’re missing or have too much of when it comes time to revising the key animation.

—So then you weren’t revising the layouts on *Kiki’s Delivery Service*.

Kondo: I wasn’t doing the checking at the time. Miyazaki drew the storyboards and obviously did the layout check; when the key animation was completed, he made all the changes himself as necessary. He was doing everything. I placed the greatest importance on the layout check this time because I wanted to ease his load even just a little bit. Although, he never said to me, “It was easier this time” [laughs]. While it would be hard to hear him say that the process was the same as usual, I’d like to think that it was a little bit easier this time.

—What guidelines are the most important to follow when you’re editing the key animation?

Kondo: Miyazaki always looks at the drawings first. If they’re fine, they come straight to me. If he thinks something isn’t right, he’ll pencil in the changes according to the guidelines set in the layouts. Then I’ll firm up and finalize the lines, making sure to reflect his intended changes. As for the rest, I check to make sure the tone set in the layout hasn’t been diminished in the animation and make the final revisions if I think it’s a little off.

—You have four people—Kitaro Kosaka, Ai Kagawa, Takeshi Inamura, Akihiko Yamashita—working as associate supervising animators?

Kondo: I can handle the workload myself in the beginning, but it gets tough just to finalize the lines on Miyazaki’s edits when things start to pick up as production continues. So the assistant supervising animators work on finalizing those lines. It’s a tremendous help because the key animations come to me with those revisions already done. After that, all I need to do is revise specific points as needed.

—You took on the formidable task of drawing the animation entirely by hand. Did anything strike you as especially challenging?

Kondo: Because we had to feature the sea as a character, Miyazaki labored over how to render the water. So I pulled back from that and focused on retouching the characters. Characters are absolutely essential to any movie, and Miyazaki understands that. In other words, my job is like applying a glaze or a coat of varnish. It’s about bringing out the polish in something that has a beautiful shape. That is the most important part of my job, and so I check the layouts, making slight modifications to a cheek line, adjusting the outline of a shoulder, redrawing the eyes repeatedly because they’re not quite right... I think these subtle adjustments are like “makeup” and often the most crucial.



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1-6 /Character and concept sketches by Katsuya Kondo (Pony; Sosuke; Sosuke's mother, Lisa).



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NOBORU YOSHIDA

Noboru Yoshida was born in 1964 in Shimane Prefecture. After graduating from college, he began his career as a background artist, joining Design Office Mediaman. He later became a freelance artist and took part in the production of Studio Ghibli's *Princess Mononoke* (1997). He worked on *My Neighbor the Yamadas* (1999) and *Spirited Away* (2001) as assistant art director, the Ghibli Art Museum short *Koro's Big Day Out* (2001) and *Ghiblies: Episode 2* (2002) as art director, and shared art directing duties with Yoji Takemoto on *Howl's Moving Castle* (2004).

I had the entire art staff take chances.

—What sort of direction did you receive from Hayao Miyazaki with regard to art on this project?

Yoshida: This was still before he began storyboarding, but he told me that he wanted to move the animation by drawing a lot of frames. Even to move a ship, which would normally be achieved by creating one cel and sliding it, he wanted to draw it entirely by hand. That was the direction he wanted to take with this film. Rather than placing the sea or a ship on top of a background with a predetermined angle and perspective, he wanted to create settings that could be moved freely. So rather than beginning by determining the storyboards or layouts, he started with sketching scenes that had warmth and a little playfulness. It wasn't about making the art more elaborate in the process of creating the key animation and backgrounds, but coming up with a final product while retaining the simplicity and warmth of the concept sketches. Rather than creating a realistic tableau as we have until now, since a large cel of waves, for example, would be laid on top, it was important to create a world of artistic backdrops that could accommodate the spirit of the drawings.

—So the art this time isn't rendered as realistically as in previous Ghibli works?

Yoshida: The initial challenge wasn't about creating elaborate backgrounds but to think about designing a tableau that would match a scene in which something out of the ordinary—Miyazaki called it magic—happens.

—What concept art did you begin drawing first?

Yoshida: The sea was the first thing. I experimented with the sea and waves. Typically, we paint the sea in gradations of blue and add highlights to the key animation, but we couldn't do that this time without considering what the animation would look like. Miyazaki also did a lot of sketches to figure out how the sea ought to look in order to match the style of the film. So, for a while I tried various things like placing cels of waves and ships that either Miyazaki or I drew on top of different backgrounds.

—Did you make a test film?

Yoshida: During this trial and error period, we did a test using concept art (pp.23–24) that included many of the focuses for this film. This image contains a couple key elements. The first is the waves. How do we render the water? The second is the wind. How does the grass look when it's blowing in the wind? Since we were trying to do everything that we would normally do with CG by hand this time, I wanted to see how much we could achieve with 2D animation.

—Then you decided not to use CG from the start?

Yoshida: We did test some digitally processed images, which is different from CG. But we decided they weren't necessary as the tests went on. With a shot of Sosuke running, for example, we would draw a background to show the effect of the wind blowing. As long as the background worked to complement the lines added in key animation, we achieved the overall effect we were after.

—The buildings in the storm scene truly seem to be getting blown by the wind.

Yoshida: The lines of the building are pretty distorted. The perspective isn't very severe in this scene, and we added some digital effects to the movement of the trees here.

—Miyazaki's later sketches were drawn with pastels. Your concept art was drawn to emulate that style.

Yoshida: I started off doing that because you never know what you have until you try it. But once you do, there's no turning back during production, so I just ran with it.

—Is this the first time working in this way?

Yoshida: I had worked with similar materials on the House Foods commercial, *Koro's Big Day Out*, and *Ghiblies: Episode 2*, so I drew from that experience this time. Even if the perspective could be rendered warmly in a particular scene, it has to complement the character that is laid on top, so I had to determine which scenes I needed to hold back on and which I could paint more freely. When it comes to paint, how much is too much varies vastly with the individual. While one person might go all out, another person might see as they go. It's different with every person and with every shot.

—So as an art director, you weren't giving your staff precise instructions.

Yoshida: I was not able to tell staffers how much of a particular paint material to use, or to explain what happens when you color with crayon on top of poster paint and color with poster paint on top of that. Everyone was ad-libbing. As a result, the cautious members of the staff carefully planned out their drawings as they worked, while the daring ones just went for it without knowing what they'd end up with.

—So their personalities come through.

Yoshida: It was interesting to see their personalities come through. But I thought everything would fall into place even if the staff played around and tried different things, so long as we kept to the layout and color palette. So I had the staff take chances with that in mind.



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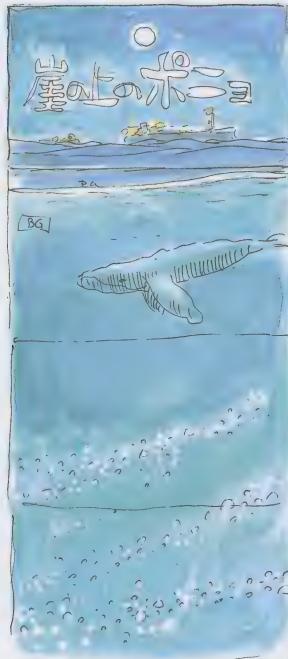
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1./Concept art of Sosuke's house (perspective sketch) by Noboru Yoshida.
2-4./Concept art, drawn by Yoshida from Miyazaki's sketches and storyboards. The concept art in 3 was used in film tests to gauge the light quality rendered in the sunset.

MAKING THE SCENES-1

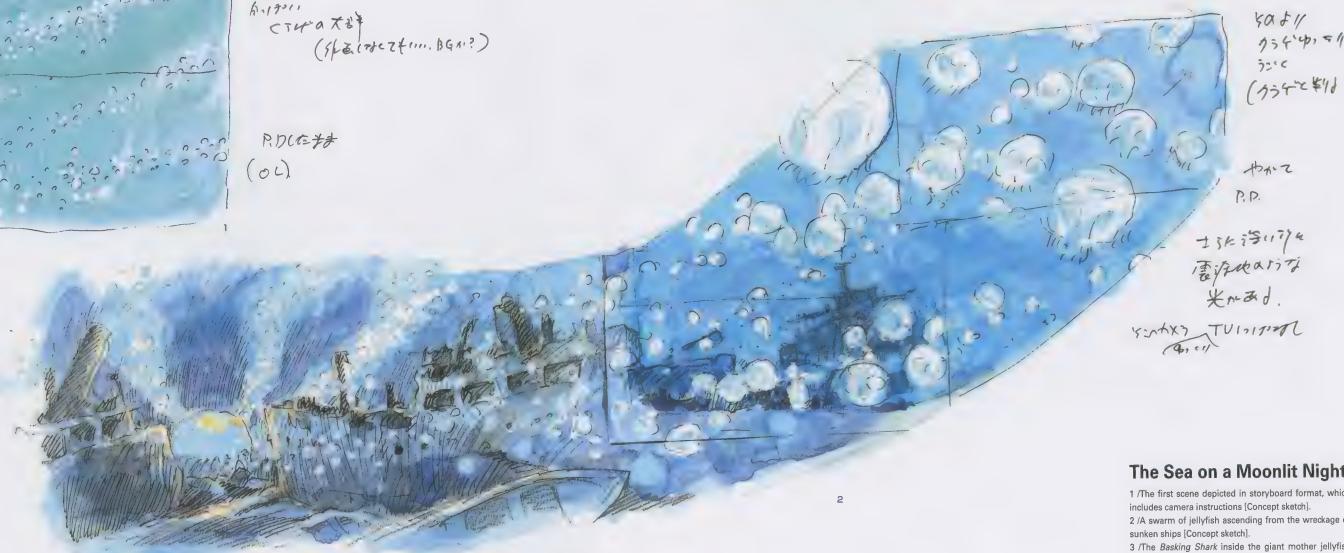
This chapter features the raw materials (concept sketches, concept art, background art, character sketches, and character designs) and stills created for the film. The story begins with the little fish Ponyo, being sent off by her little sisters and leaving home.





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脚本の注



The Sea on a Moonlit Night

1 /The first scene depicted in storyboard format, which includes camera instructions [Concept sketch].

2 /A swarm of jellyfish ascending from the wreckage of sunken ships [Concept sketch].

3 /The Basking Shark inside the giant mother jellyfish [Concept sketch].



4-6 /The Basking Shark and the swarm of jellyfish under the sea. This is a scene at the beginning in which Fujimoto, Ponyo's father, stands on the bow, creating jellyfish. It's apparent here that the giant mother jellyfish has changed into an air bubble [Concept sketches].

7 /Part of the opening from a storyboard Miyazaki drew himself. Miyazaki painted many of the shots with watercolors to convey the color scheme to the staff.

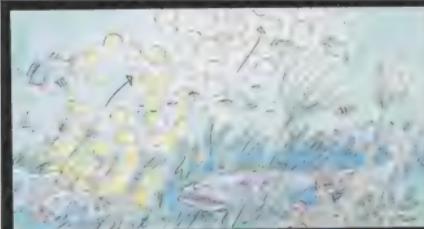
8, 9 /Fujimoto pouring the water of life from the *Basking Shark*. Also drawn: the inside of the giant jellyfish, a size comparison of the *Basking Shark* to the surrounding minions, the bottle for the water of life [Concept sketches].



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カット

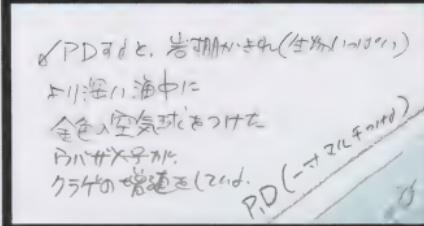
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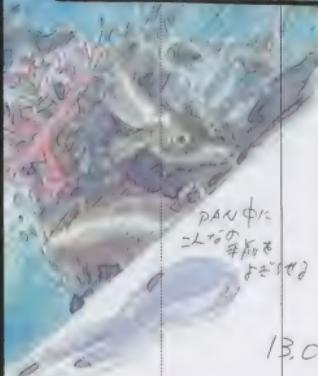
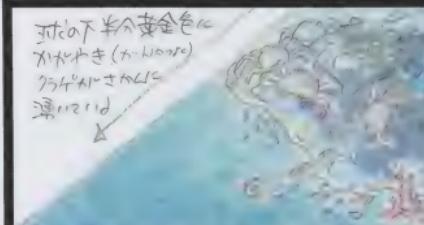
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- 1 /The first shot of the sea and full moon [Concept art].
- 2 /Shafts of moonlight penetrating the water [Concept art].
- 3 /The *Basking Shark* and swarm of jellyfish beyond the rock covered with marine plants [Concept art].
- 4 /The *Basking Shark* and jellyfish [Concept art].





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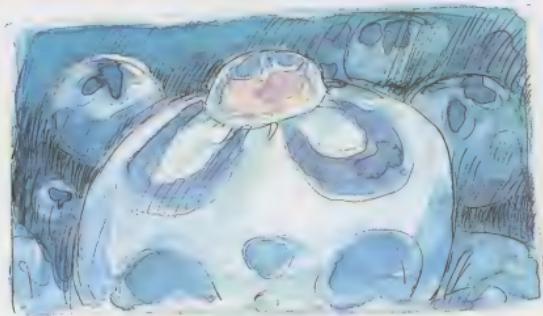
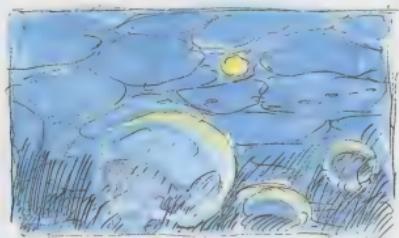
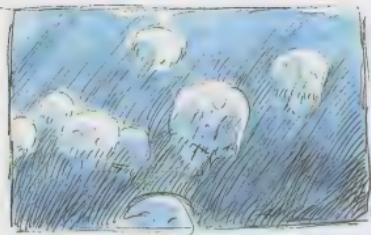
Ponyo

Daughter of Fujimoto, a sorcerer and former human, and the sea goddess Gran Marame. Innocent and inquisitive. Leaving home to escape her restrictive father, she meets the human boy Sosuke. She transforms from her goldfish-like appearance into a half-fish, half-human form, and finally into a human girl.

1, 2 /Ponyo, a little fish resembling a goldfish [Concept sketches].

3 /Her magical powers awakened, Ponyo grows arms and legs, becoming half-fish, half-human [Concept sketch].

4 /Escaping from her father, Ponyo ascends to the surface riding atop a jellyfish [Concept sketch].

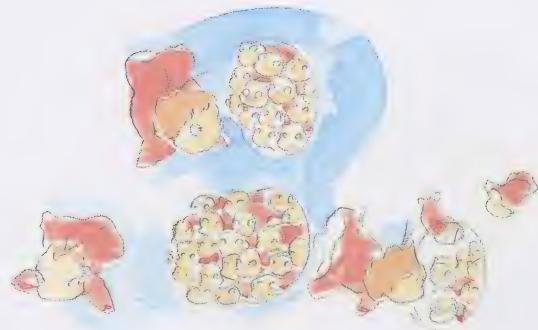


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Ponyo Leaves Home

- 1 /Ponyo departing, with her little sisters seeing her off. This scene is flipped in the film [Concept sketch].
- 2 /Ponyo on top of a jellyfish catching a small jellyfish [Concept sketch].
- 3 /She wears the jellyfish like a cloak [Concept sketch].
- 4 /She makes a futon out of the jellyfish and falls asleep [Concept sketch].



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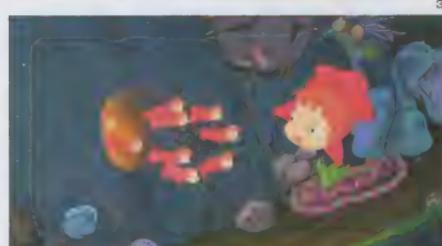
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1-10 /Ponyo emerges from the ship's hull, which is caked with trilobites and sea hares. Eluding Fujimoto's eye, she bids her younger sisters farewell and leaves.

11-15 /Moved by the sight of the moon, Ponyo falls asleep inside a jellyfish.

The jellyfish scene at the beginning with all the underwater creatures is, in a way, the scene that encapsulates the entire film. Atsuko Tanaka did all of the drawing here, and as there is a lot of information being conveyed on screen this sequence took a lot of time. And since the scene that follows—in which Ponyo appears out of the *Basking Shark*—is the first time she appears on screen, I paid attention to establishing a proper presence for Ponyo without losing the nuance depicted in the storyboards. Because Ponyo is drawn with simple lines, upon first glance it might appear difficult to make her expressive, but on the contrary it's quite easy from an illustrator's standpoint. Even if the shape is a little off or different, as long as Ponyo's innocent, unrestrained character and her cuteness come through, the rest is fairly adaptable. That's the kind of character she is.

—Supervising Animator: Katsuya Kondo



Fujimoto

A sorcerer and overprotective father who adores Ponyo. Formerly human, Fujimoto refines vast quantities of the water of life and creates jellyfish and other water creatures to heal the earth of contamination by humans, in order to restore it to its original fertile state.

1 /Fujimoto, Ponyo, and her little sisters [Concept sketch].

2 /Fujimoto creating jellyfish with the water of life.

3 /He emits a signal, touched by the sight of a passing majestic giant squid.

4, 5 /Fujimoto, drawn by Katsuya Kondo from Hayao Miyazaki's concept sketches [Rough character sketches].

6 /Fujimoto turns around, sensing the presence of Ponyo and her little sisters. He does not see Ponyo leaving home, as a Japanese bullhead shark gets in the way.

The character of Fujimoto is, to put it simply, "a restless sort" [laughs]. Although basically a handsome man, he looks a little eccentric. I drew him in a slender silhouette to elicit the understanding that he's slightly different from ordinary humans. Takeshi Inamura, who was responsible for the scene in which the minions commanded by Fujimoto first appear, rendered them very faithfully from the storyboards. Miyazaki liked them so much that Inamura became the resident expert amongst the other animators; they all referred to his key animation in order to draw the minions.

—Supervising Animator: Katsuya Kondo





フジモト

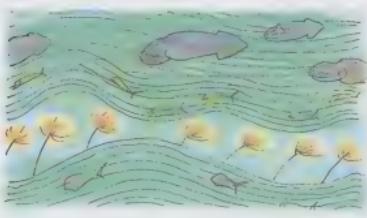
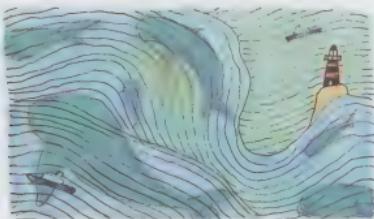
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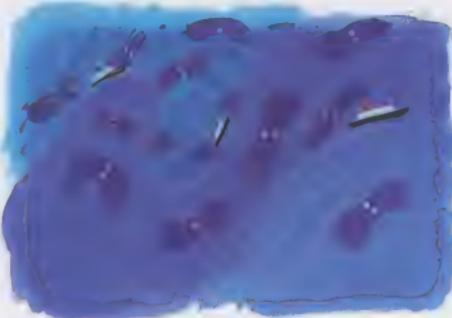
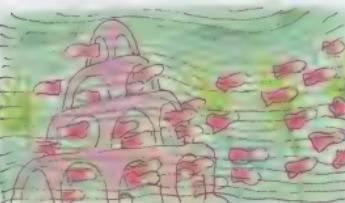
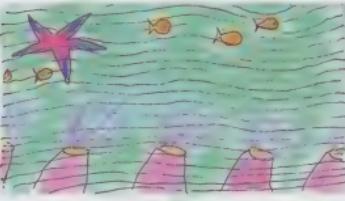
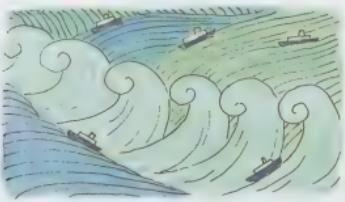
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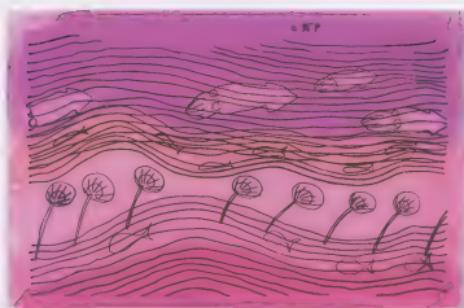
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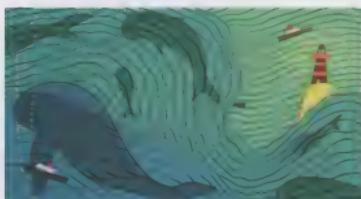


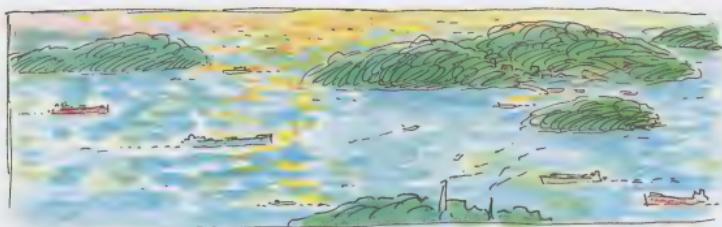
The Opening Title

- 1 /Concept sketches, drawn by Hayao Miyazaki, of the opening title.
- 2, 3 /Noboru Yoshida's concept art of the opening title.
- 4 /The opening stills from the film (uncredited).

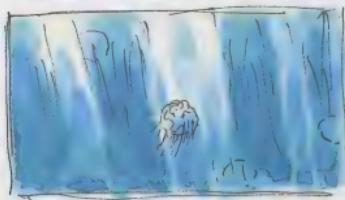
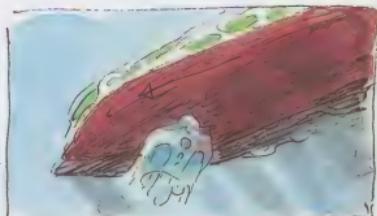








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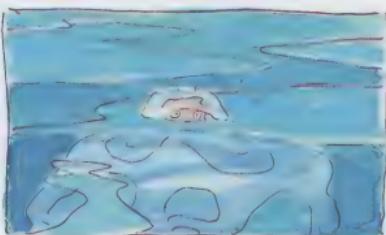


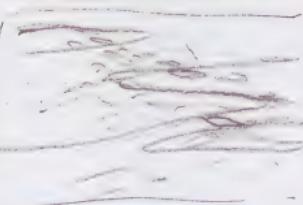
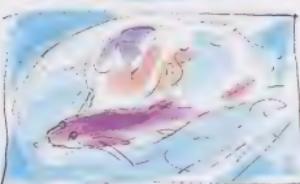
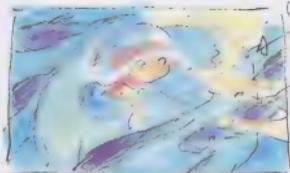
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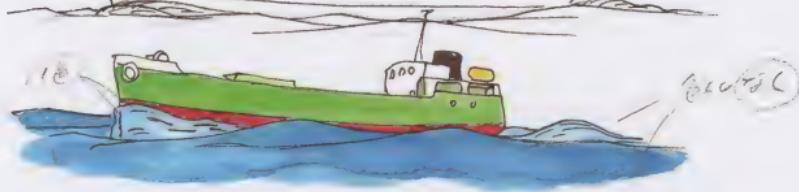
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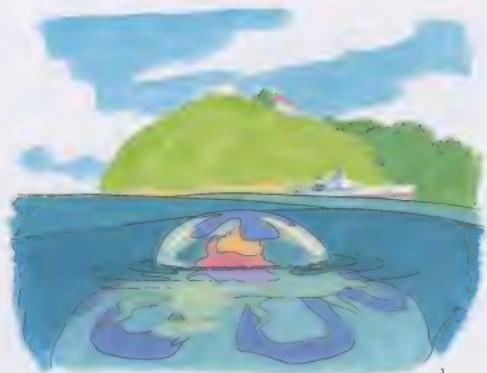
1 / The scene, following the opening sequence, in which Ponyo comes to the human world. Drawn in storyboard format, including instructions for sound effects and camera directions [Concept sketches].

2 / The scene in which Ponyo spots Sosuke, also drawn in storyboard format [Concept sketches].





1, 2 /Sketches of Ponyo, a passing boat, and waves. The policy of using solid lines and color lines separately is demonstrated here [Concept sketches].



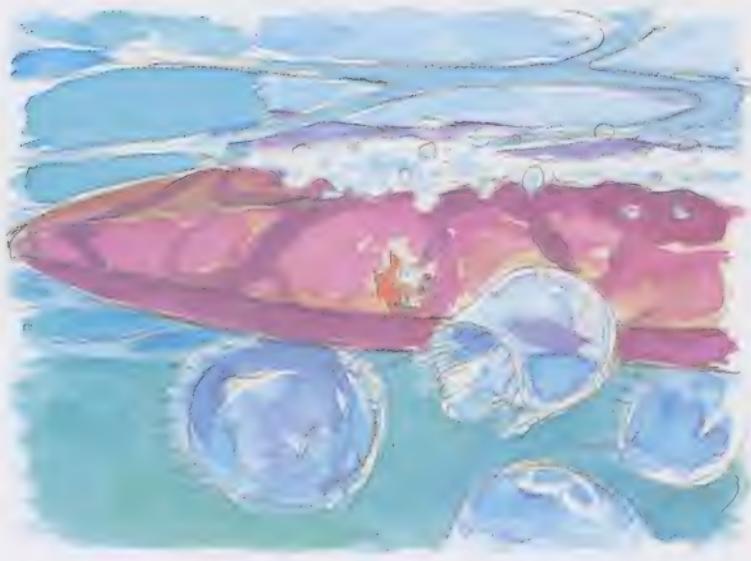
1-3 /Ponyo looks at Sosuke until running into a fishing boat [Concept sketches].

4 /She awakens near the sea's surface and gets caught in the trawl net of a passing fishing boat [Concept sketches].

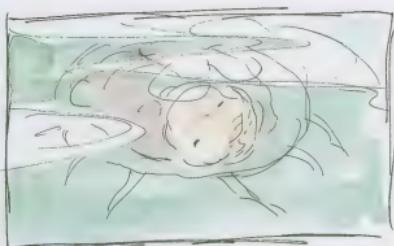
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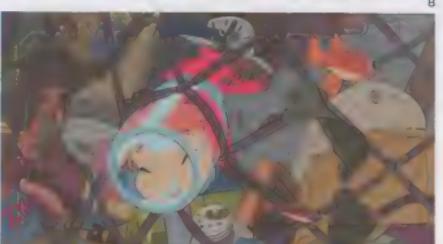
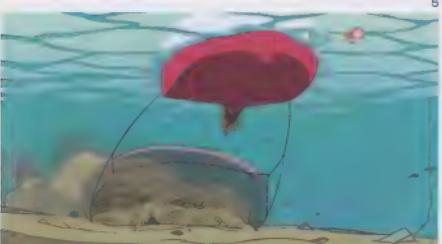
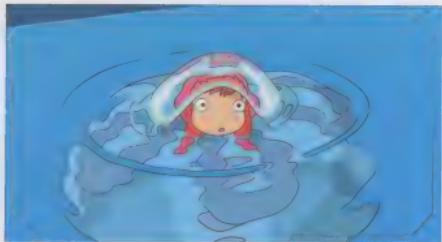
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To the Human World

1 / The small fishing boat and trawl net seen from Ponyo's point of view. The sea floor is littered with garbage, which was dumped by humans. The net sweeps up the garbage along with the fish from the sea floor [Concept sketch].
2-10 / Swallowed up by the net along with the garbage, Ponyo gets stuck in a jelly jar and cannot get out.



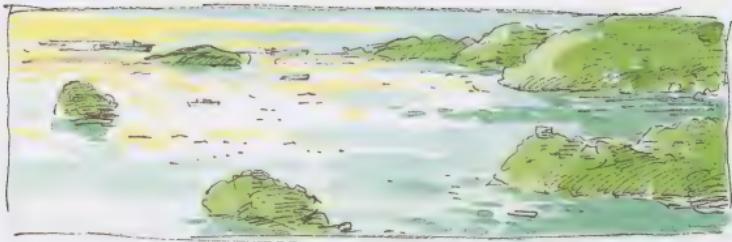
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1/The port town and its environs, where the story is set (Concept sketch).

2/Bird's-eye view of the area surrounding Sosuke's house. The structure resembling a fish eye is a water tank (Concept sketch).





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トランセル

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4

The House on the Cliff

1-4 /Perspective sketches of Sosuke's house. Originally, there was a small shrine on the rocky outcropping. Suggestions regarding the height of the cliff and the position of the water tank [white structure] to the house were being considered [Concept sketches].



1 / A view of the bay bathed in the morning light [Concept art].

2 / Perspective art of Sosuke's house as seen from the sea [Concept art].

The setting of the port town was based on a small town along the Seto Inland Sea, which we actually visited as research. There was the bay, docks, and the town sloping up into the mountains. I drew sketches while trying to recall the color of the sea close to where I was born and how the waves looked there. But the way we rendered the color of the not-so-blue sea, and the way the waves surge like huge shadows, were the results of our research trip.

Since the world of Ponny has an overall soft, storybook quality, the characters lack shading. We elected not to use very sharp colors. We also drew simple, round clouds rather than realistic-looking ones.

The roof of Sosuke's house was originally black. Although many roofs actually are black, it lacked visual impact. So I tried red, and Miyazaki said, "That looks better." He's always liked red triangular roofs and also used them in *My Neighbor Totoro*. A house on a cliff with an ocean view. While Sosuke's house may be an inconvenient place to live (laughed), in a way, it may be an ideal landscape for Miyazaki.

—Art Director: Noboru Yoshida





1 /Ponyo remains stuck in the jar as she washes ashore [Concept sketch].

2 /Sosuke finds Ponyo [Concept sketch].

3 /Sosuke breaks the jar to rescue Ponyo and takes her home. The moment Ponyo licks the blood from Sosuke's wounded finger, her magical powers are awakened [Concept sketch].



宗介



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宗介

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Sosuke

The first human boy Ponyo meets; he is around her age. Lisa and Kōichi's only son is a kindhearted preschooler.

1-4 /Sosuke, drawn by Katsuya Kondo from Hayao Miyazaki's rough sketches. Sosuke is depicted with various hairstyles [Rough character sketches].



The Encounter with Ponyo

1-6 Sosuke, who goes to the shore to play with his toy steamboat in the moments before going to school. There, he finds a goldfish-like creature trapped inside a glass jar and rescues it, cutting his finger. This is Sosuke's fateful encounter with Ponyo.

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Minions

Aquatic creatures loyal to Fujimoto. They are made of water and take on the form of sea monsters when brought to life by Fujimoto's magic.

7-12 /Fujimoto dispatches the minions to retrieve Ponyo, but Sosuke takes Ponyo without noticing the monsters, who appear to him as waves.



Sosuke's House

- 1 /The path Sosuke took to take Ponyo back to the house [Concept sketch].
- 2 /Sosuke behind the house on top of a hill, which overlooks the town [Concept sketch].
- 3 /The front view of Sosuke's house. The floor plan of the house is also drawn next to it [Concept sketch].



宇都宮市
TSURUGI CITY

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1 /The exterior of Sosuke's house with the sea in the background [Concept art].
2 /A bird's-eye view of the bay. Sosuke's house is on top of a hill on a promontory on the left [Concept art].
3 /The wash area behind Sosuke's house [Concept art].
4 /The yard of Sosuke's house facing the sea [Concept art].

4月 (原作第25回)



25回



朝日 湘北は
お母さん。

オハヨウございマサキ



2



3

Lisa

Sosuke's mother. An energetic housewife who also works at a daycare service center for the elderly. In one storyboard, Miyazaki wrote, "She is a heroine out of a world with swords and magic!"
1/Sketches of Lisa by Hayao Miyazaki [Concept sketch].
2, 3/Lisa, drawn by Katsuya Kondo from Miyazaki's rough sketches [Rough character sketches].



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The Lisa-Mobile

1 /Sketches of Lisa's beloved car by Katsuya Kondo. A somewhat truncated compact car. The back seat is always cluttered with bags [Rough character sketches].

2-4 /Lisa's daily routine is to commute to the daycare service center and drop Sosuke off at the preschool next door.



1



2

Fujimoto Comes Ashore

1, 2 /Fujimoto comes ashore in search of Ponyo. He sprays deep-sea water to stay hydrated but is scolded by Lisa, who thinks he is spraying weed killer. [Concept sketches]

MICHIYO YASUDA

Chief Color Designer

I attempted to skate a fine line between two conflicting color intensities.



COMPLEMENTARY COLORS

The backgrounds were mainly green and blue. Sosuke's shirt was yellow. Ponyo was red and the pail green. I had a difficult time assigning color values because Ponyo was surrounded by many complementary colors. I kept Ponyo red and opted not use too many gentle colors. Even so, the color wasn't pure red or exactly to the point of being very sharp, but it wasn't all that pale either. I stopped short of making Ponyo as intense as the backgrounds and was careful not to assign an equally saturated color to background images. Sosuke was always surrounded by a variety of colors even underwater, but I enjoyed the challenge of working with complementary colors.



MINIONS

When I saw the concept sketch of Ponyo standing on top of the minions and the sketch of the minions pouring down from the sky, I had initially planned to make the creatures more ink-colored or gray. But then the water would lack color, so after some trial and error, the minions became the color they are now. The sea creatures were rendered to look like both fish and blue waves. Since the scene shots were completed in random order, I was always thinking about the overall balance as I assigned colors values for each shot.



PONYO'S STORM

The storm that Ponyo causes comes from her desire to see Sosuke. While the background has turned only a little dark due to the storm, the sea looks even darker because it is also affected by the presence of the minions. For this reason, I considered how the spray of the waves might be better kept dark, as opposed to making them white, and then I came up with various reasons for why the spray would be dark. Working on *Ponyo*, I often felt like I was coming up with my own rationalizations for certain color choices.

I believe I heard about *Ponyo* from Miyazaki rather early on. He shared with me fragments of what he was envisioning a little at a time, explaining that it was a "story about a little goldfish based on 'The Little Mermaid.'" He told me he wanted to move the animation by hand-drawn frames rather than by digitally created 3D animation. He also wanted to know what would happen if we focused on the sea, which has always existed below our line of sight, and pulled it right up to our eye level. He wanted to render the sea as a living and breathing entity. This was the image he wanted to attempt to capture with *Ponyo*.

After some time had passed, he showed me the concept sketches of *Ponyo* for the first time. I was surprised. Although the sketches were of *Ponyo* not yet human, it wasn't about the design or the color—the character itself was appealing even as a goldfish. That was my first impression of *Ponyo*.

Miyazaki and I never talked about the color design in very specific terms. He mentioned wanting to outline the sea with solid black lines instead of with color lines—we did discuss that. But Miyazaki already had a set color scheme such as yellow for Sosuke's clothes and red for *Ponyo*, as she's a goldfish.

It was also extremely helpful that his storyboards were colored this time. I was able to see how he wanted the water surface to look dark here and even darker there by referring to the storyboards, even in cases where the colors ended up being changed. Although I encounter the same concerns about color design on every film, the clues are always in the storyboards. But as I had planned to go with a daring color design on *Ponyo* from the beginning, it was very helpful to have colored storyboards conveying Miyazaki's intentions as a reference.

The color saturation of the art was unusually high this time. The colors were intense rather than pale. So, I had to design a color scheme while thinking about color saturation in the same way. Colors tend to look dirty if I tone them down too much, and if I raise the color intensity to that of the background art the colors tend to look gaudy on a cel frame. I tried to skate that fine line. A reflection in the water, or anything else for that matter, looks different when one changes the color saturation. Although I had initially believed that I could do the job by relying on prior



A sample image, created as a reference for colors assigned to the main characters.

knowledge and methods, I later realized, "It's different with *Ponyo*." Miyazaki also said, "*Ponyo* is different, after all" on numerous occasions.

The biggest challenge was the treatment of the water. The most obvious departure this time was that I hardly used any of the same colors that I used in previous films. Also, just because scenes took place underwater didn't mean that I needed only to add a few blue tints. My understanding of colors, which worked in the past, wasn't enough. If I were to tint *Ponyo* with a blue hue because she is underwater, for example, she would no longer be *Ponyo*. Which was why, when *Ponyo* is in the pail, the parts of her body in the water are almost the same color as the parts emerging from the surface of the water.

Since I had to add some color to render images reflected on the water's surface, I added those colors with a subtler touch than usual. Plus, the color intensity and hues were different with every shot, from the look of the water spray to the underwater shots—everything. The water was made to look abstract at times and extremely realistic at others.

I was reminded how amazing Miyazaki is in that he always has a clear point of view. For example, in a shot where parts of *Ponyo*'s and Sosuke's bodies are submerged in the water, I used a lower color intensity for the parts that were in the water. But when their bodies are submerged entirely in the next shot, Miyazaki asked me to use a gentle palette, instead of underwater colors, so the two characters would look cheerful and adorable. That's why I think the audience is affected by the beauty of Miyazaki's films.

I've cultivated many skills during my time working with Miyazaki. I now have a foundation from which I can determine what I would normally do and how I might handle an unusual situation. On *Ponyo*, many times, I felt like I was

able to reconfirm which techniques and methods worked for a given situation. For example, once the colors for the dark part of the storm looked right, then both the color of the sea and the subsequent shots naturally followed suit. I was able to employ this method for detailed work as well.

I was allowed to do a wide variety of things on *Ponyo*. I was able to try new techniques that I might not have been able to do elsewhere. I had a wonderful experience.



THE COLOR OF CROWD SCENES

In cases where people appear deep in the frame, I typically do not use too many colors to differentiate one person from the next, even if there were a mob of people. It was acceptable to merely convey that there were a lot of people onboard the boats without using too many colors. But in the case of *Ponyo*, I didn't get the sense that there were many people aboard until I colored in the people in the background too. That aspect of using color to convey numbers was different from my previous work. I worked on the crowd scenes with Miyazaki's help.



1/ソスケとponyo



2



3

Ponyo Eats Ham

1 / Sosuke taking Ponyo to preschool in a pail [Concept sketch].

2 / A wary Ponyo. Sosuke gently tells her, "Don't worry, I'll take good care of you." The cut on his finger is completely healed.

3 / Lisa peers in and says, "She sure is pretty."

4-9 / When Sosuke shares his sandwich with Ponyo, she devours the ham with a ferocity that would put a piranha to shame.

10 / "Her name is Ponyo. She likes to eat ham...She might do magic. That's the secret."



10



To Town

1 /Lisa's car heading up the pass toward the Sunflower House [Concept sketch].

2 /Bird's-eye view of the town seen from the port side [Concept sketch].

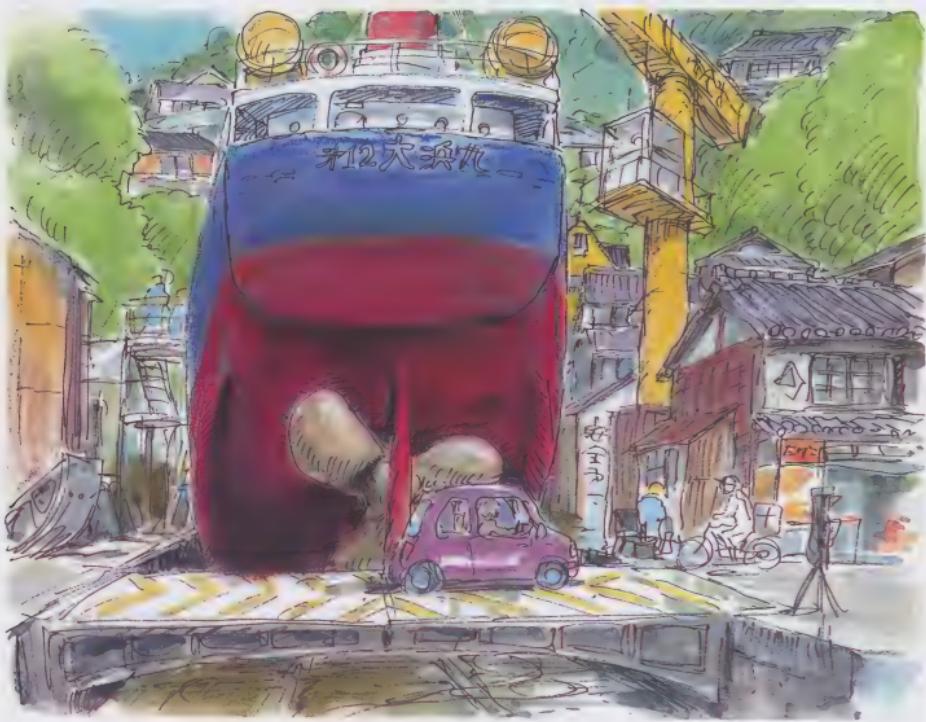
3 /Lisa's car waiting for a domestic cargo ship to go into dry dock. Since the road passes through the docks, an attendant oversees traffic [Concept sketch].

4 /Lisa's car crossing the drawbridge after the cargo ship goes into dry dock. The drawbridge was changed to a steel structure in the film [Concept sketch].





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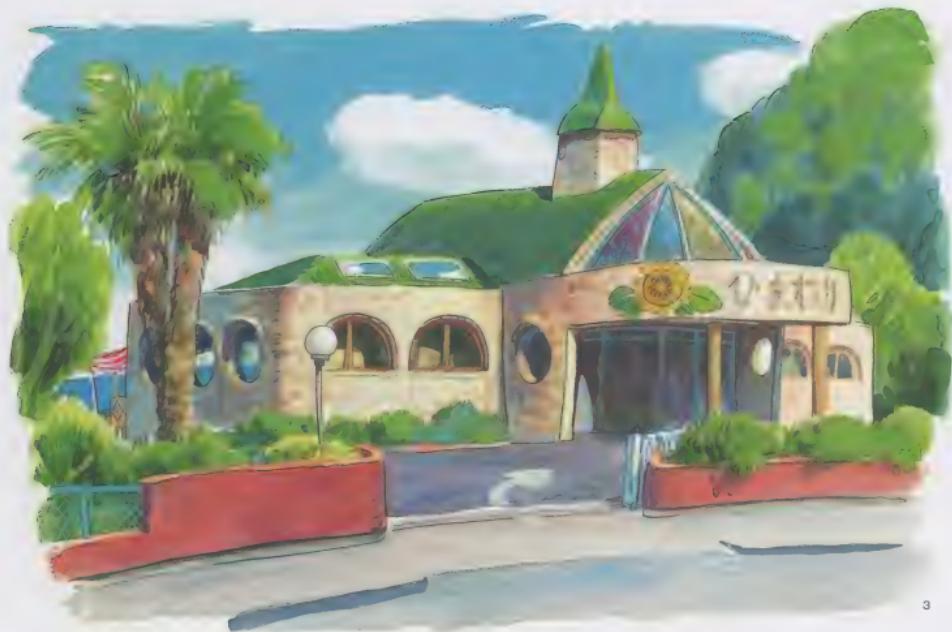


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The Sunflower House

- 1/Bird's-eye view of the Sunflower House, a daycare service center for the elderly, and the Sunflower Preschool, which Sosuke attends [Concept sketch].
- 2/Perspective art of the Sunflower House and Sunflower Preschool, located along the embankment.
- 3/Exterior view of the Sunflower House [Concept art].
- 4/Exterior view of the preschool [Concept art].

Miyazaki wanted the Sunflower House to look colorful. Even though it is a center for the elderly, I used bright colors, so it wouldn't look too much like a hospital. The area is blooming with flowers. The image is that of a summer paradise where it's warm regardless of the season and elderly women can bask in the sun. So I used red for the roof as I did with Sosuke's house, and later Miyazaki told me, "Your artwork is always so colorful" [laughs].



3



4

The Staff at the Sunflower House

1/Sosuke arriving at the Sunflower House. He is so absorbed with carrying Ponyo in the pail that he forgets to say hello to Yoshie and Toki.

2/Sosuke arriving at preschool.

3/The people working at the Sunflower House. Saito also drives the courtesy minibus, also called the Sunflower (Rough character sketches).

The character designs for minor characters such as the staff and the elderly ladies at the Sunflower House and Kumiko were based on Miyazaki's concept sketches and rough sketches. Since Miyazaki seemed to be going for a kind of modern look, I integrated that thinking into the characters and fashions. Although Kumiko might wear a frilly dress and a big ribbon like out of a '60s girls' magazine, for example, she might also wear some leggings underneath because she is a modern girl. I added my own details while preserving the outline Miyazaki had envisioned. I also used characters drawn by key animators, such as the preschool teacher drawn by Ai Kagawa, making only a few modifications of my own.

—Supervising Animator: Katsuya Kondo



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くみこちゃん



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Kumiko

1 /Sosuke's friend. A precocious girl who is learning ballet [Rough character sketch].

2 /Kumiko showing off her new dress to Sosuke.

3, 4 /She finds Ponyo hidden in the azalea bushes. She insults Ponyo, and Ponyo squirts her with water.

5 /Sosuke is brusque with Karen, who wants to play with him.



1 /Sosuke, who can't help but be preoccupied with Ponyo inside the pail.

2, 3/Ponyo squirting Sosuke with water. Unlike with Kumiko, she does so as an expression of affection.

4 /The yard at the Sunflower House. The yard is planted with lots of flowers such as gladiolus and rose moss [Concept art].



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The Elderly Ladies

1/The elderly women at the daycare service center. They are accustomed to seeing Sosuke. (Concept sketch).

2/A height comparison of the elderly ladies, who recover their health in a later scene. (Character design).

3/Toki, who looks at Ponyo and makes a fuss, saying that she has "a real face." Legend has it that a tsunami follows when a human-faced fish washes ashore.



Usually I use poster paint to create the backgrounds; then I color the base in a pale color, adding subtle hues and shading on top of it. This time, with *Ponyo*, I added things like tints or detailed expressions with colored pencil on top of what I drew with poster paint. The problem was you could always keep drawing details if you wanted to, so it was difficult to decide when to stop.

The art staff and I all basically drew freehand, almost never using a ruler. Even with one line, it might start out thick and finish up thin in the end. By employing that kind of touch with the brush, we attempted to draw expressive lines rather than monotonously uniform lines. We actually didn't use black colored pencil either. What look like black outlines upon first glance are actually dark brown or brown-grey lines, which are either thicker or thinner depending on the touches we put on the brushes. In thinking about how the background would match the characters, the chief color designer, Michiyo Yasuda, also made very subtle color palette assignments with every shot, which contributed to a softer impression overall.

—Art Director: Noboru Yoshida



"So-su-ke"

1 /The rocky area under the embankment where Sosuke brings Ponyo. Garbage has washed up here as well [Background].

2 /The embankment to which Lisa comes looking for Sosuke and the rocky area below—apparently Sosuke's secret hideaway [Background].

3-10 /Ponyo, speaking a human language for the first time, pronounces Sosuke's name. A touched Sosuke says his name, and they share their fondness for each other.



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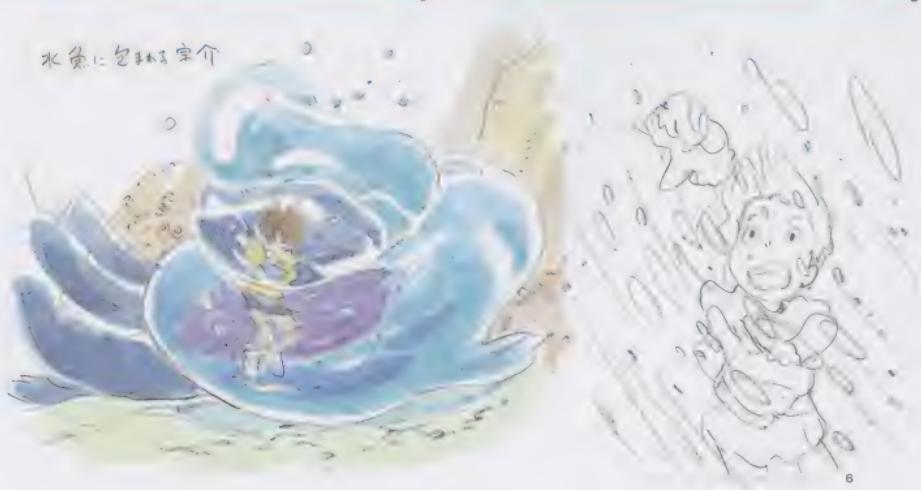
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1-5 /Fujimoto, who comes chasing after Lisa's car. When he scoops the seawater in his hand, it transforms into little minions. They make a beeline for Sosuke and Ponyo.

6 /A scene drawn by Katsuya Kondo in which Sosuke and Ponyo are engulfed by the minions and become separated [Concept sketches].



The Basking Shark

- 1 /Ponyo, who has been confined inside a water sphere by Fujimoto's magic.
- 2 /Fujimoto, inside the cabin of the *Basking Shark*. The minions follow alongside him.
- 3 /Fujimoto's submarine, the *Basking Shark* [Concept sketches].
- 4 /The *Basking Shark*, transporting Ponyo back to the deep sea.



MAKING THE SCENES-2

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1



2



After Shopping

- 1 /The docks through which Lisa's car passes [Background].
- 2 /The hill road behind the docks, which leads back to Sosuke's house [Background].
- 3 /The Sunflower House and Sunflower Preschool as seen from the sea. It's late afternoon with the sun beginning to set [Background].
- 4 /Lisa and Sosuke heading home after shopping at the supermarket in the next town. Heartbroke after Ponyo is taken from him, Sosuke is still in shock even though Lisa has bought him an ice cream cone.
- 5 /Lisa's car speeding back home. Happy that Koidhi is coming home on this day, Lisa tries to console Sosuke, saying "She wasn't meant to live in a bucket. The ocean is home to her."



Before Dusk

1 /Sosuke's house on the promontory, as seen from a distance [Background].

2 /The side of the house. A gate leads to the path that goes down to the rocky shore [Background].

3 /The entrance. The stairs connect the entrance to the garage [Background].

4 /Sosuke's house bathed in the faint evening light [Background].





むくれる 111



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1 /A scene, drawn by Miyazaki, of Sosuke's morning before he finds Ponyo. This scene does not appear in the film [Concept sketches].
2, 3 /Sosuke and Lisa, drawn by Katsuya Kondo [Concept sketches].



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The Kitchen and Living Room

1 /Lisa's kitchen—still sparkling new [Background].

2 /A steaming pot of stew. A pot of water is boiling next to it in order to cook spinach for Koichi, who doesn't get enough vegetables.

3 /A small workplace in the corner of the living room. Koichi's desk is here [Background].

4 /The living room with a low sofa set and table [Background].

Although Lisa's kitchen looks simple, I consciously used brighter tones because it would give off a lonely impression if I went with a palette that was either too chic or too subdued. I used a lot of red here too, so Miyazaki called my work colorful [*laughs*]. I also distorted the inside of the kitchen a little by using curved lines. I thought the room would look too tidy if rendered with straight lines; the disparity between the character and background would be accentuated by distorting the lines.

—Art Director: Noboru Yoshida







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1 /Sosuke's house, now dark. Only the light in Sosuke's room upstairs is on, as Sosuke and Lisa wait to communicate with Kolchi [Concept art].

2 /Same [Background].

3 /The entire house is lit up, as if to reflect Lisa's brightened mood after being consoled by Sosuke [Background].

The Family

1 /Sosuke and Lisa, reading the signal from the passing *Koganei Maru* [Concept sketch].

2, 3 /Koichi sends a message via the signal device—"Dad says he loves you"—to which Lisa indignantly returns a message in response.

4 /A collection of expressions and poses for Koichi, Sosuke's father and captain of the *Koganei Maru* [Character design].

5 /Sosuke turning on the light next to Lisa, who sulks on the bed.

6 /Lisa, recovering her good mood after Sosuke consoles her, "Don't cry, Mom."

7 /"Don't you worry, Sosuke. You did your best. Ponyo will be fine."

For the message sent from the *Koganei Maru*, we accurately depicted the timing of how the message would be sent in Morse code. However, there is such a thing as rhythm, and since the way in which Lisa sends her message also conveys her anger, we did change the rhythm of her message a bit so that her emotions were easier to animate.

—Supervising Animator: Katsuya Kondo

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フジモチの島

Yoko
2014





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The Farm Under the Sea

P.106-107 /Panoramic views of the underwater farm where Fujimoto has his laboratory [Concept sketches].

1 /Same [Concept art].

2 /The Coral Tower, the control tower of the dwelling [Concept art].

3 /The center of the tower, where the water of life is refined [Concept art].



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Ponyo's Big Transformation

1 /Ponyo, spitefully saying, "I want ham!" to Fujimoto, who tries to feed her something resembling a seaweed ball.

2, 3 /Resisting the given name "Brunhilde," she says defiantly, "It's Ponyo," and declares, "Ponyo loves Sosuke! I will be a human too."

4 /Ponyo's little sisters, looking on in awe as Ponyo holds her own against Fujimoto.

5-10/Ponyo, transforming into a half-fish, half-human, as she shouts, "I don't want these flippers anymore!"

11 /"What? Oh, no! Don't tell me you've tasted human blood!" The astonished Fujimoto magically suppresses Ponyo's powers and puts her back to sleep.



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Inside the Laboratory

- 1 /A corner of Fujimoto's laboratory. The refrigerator is not shown here because it was part of a cel which was laid on top [Background].
- 2 /Fujimoto, putting bottles of the water of life into the refrigerator.
- 3 /Fujimoto takes a refined bottle downstairs.
- 4 /The entrance to the stairs leading down to the basement [Background].
- 5 /The staircase corridor leading down to the basement [Concept art].

According to Miyazaki's story, Fujimoto was apparently a pupil of Captain Nemo from *20,000 Leagues Under the Sea*. And so, he's lived for over a hundred years and diligently converted the Coral Tower into a laboratory by himself. The water spheres, in which Ponyo and her little sisters are confined, were of vital importance, along with the sea, in terms of how we rendered the water for this film. These spheres are not made of glass but water. Therefore, we drew backgrounds in soft colors and lines, while giving thought to how images might look inside the water sphere, how a water sphere might look from inside a water sphere, and how to delineate between the air and water. The camera supervisor, Atsushi Okui, also ended up adding some effects, such as making the surface of the sphere look curved or as though it's quivering.

—Art Director: Noboru Yoshida

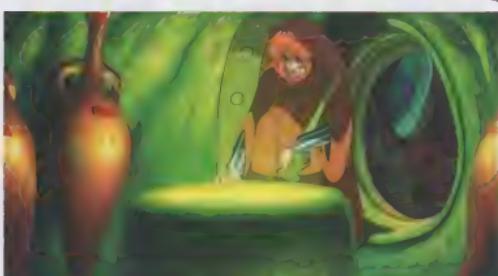


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The Water of Life

1 /Fujimoto's room and laboratory. The door to the opening in the middle of the room is added later via cels, as it must be animated to open and close [Background].

2 /The entrance leading to the storage room of the water of life. Again, the door is added later with cels [Background].

3 /The inside of the storage room, housing a well [Background].

4, 5 /Fujimoto, pouring the water of life into the well. "When this well is full, the Age of the Ocean will begin again. An explosion of life to match the Cambrian Age. An end to the era of those abominable humans."



Ponyo's Little Sisters

1 /The little sisters coming to Ponyo's aid [Concept sketches].

2 /Ponyo, restored with the help of her little sisters.

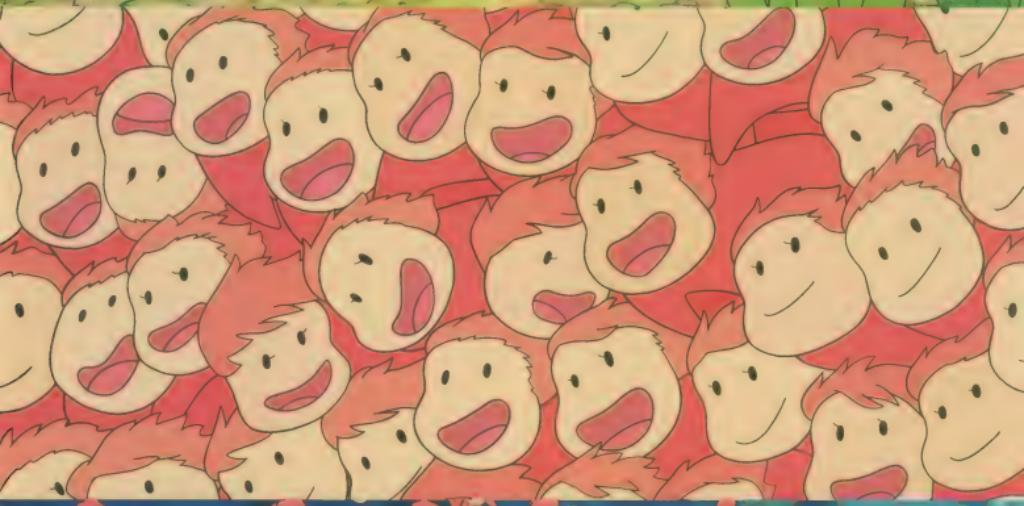
P117 /Ponyo, freed thanks to her little sisters, who gnawed on the skin of the water sphere and broke through. They are surprised and excited at the sight of Ponyo with not only arms and legs but teeth.



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The animation for scenes in which Ponyo's little sisters appear was divided up among the staff with each shot. Each team was composed of a lead animator and several assistant animators. Once the lead animator drew a layout with the overall movements determined, the assistants drew the sisters accordingly, and I made any necessary modifications in the end—that was the process. However, it wasn't enough just to have a lot of sisters onscreen. Each sister needed to move as an individual character. The scene in which the sisters rescue the half-fish, half-human Ponyo was divided into three stages—beginning, middle, and end—and the assistant animators drew each sister carefully. We didn't use any copies or CG, of course, because everything was drawn by hand this time. While the work was painstaking, it was easier to create the movements of an ensemble by hand than by CG, and we took on this task because we wanted to render those movements to our hearts' content.

—Supervising Animator: Katsuya Kondo





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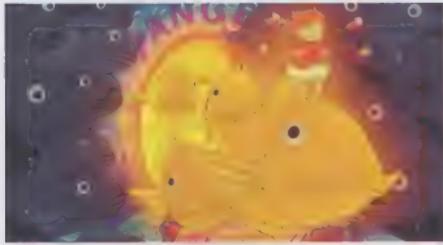
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Ponyo's Rebellion

1-5 /Ponyo, opening a hole in the large water sphere enveloping the Nursery Tower. She proudly looks back at her little sisters before walking out.

6-10 /Ponyo, carried out by the current. Her little sisters follow. 11-15 Fujimoto's laboratory is also swept away, as Ponyo opens a hole in the window, letting sea water gush in.

16-20 /Ponyo, fighting the torrent, latching onto the door handle and turning it.

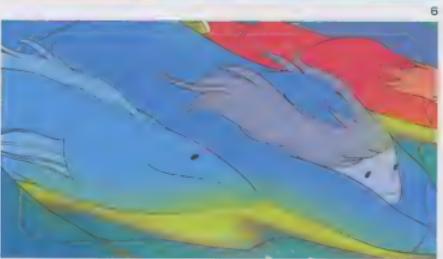
21-25 /The well, containing the water of life, overflows and a magical combination of liquid and light spills forth.

26-30 /Ponyo, transforming from half-fish, half-human into a human girl. She has a belly button, and her hair is longer!

31-35 /Ponyo, going up the stairs of the Coral Tower with her little sisters and some gawking fish.

Shinji Otsuka created the drawings for the scene in which Ponyo escapes the water sphere and gets swept out along with the minions, and for the scene of her metamorphosis inside the water of life. He was the animator who most faithfully and fundamentally embodied Miyazaki's theme to "make a well-rounded film using a few simple lines." For myself, even while I adhered to Miyazaki's thinking, I found my direction wavering when I worried about whether to draw more detail or stop. But Otsuka drew not only the original drawings but key animation, and was able to achieve Miyazaki's theme so completely that it wasn't necessary for me to make any changes [laughs]. Although I might make a few timing changes, Miyazaki said that making any changes to Otsuka's drawings would take some guts, even for him. Which is to say that Otsuka's drawings were so powerful that I felt tested as a supervisor and couldn't help but feel like I had to give it my all.

—Supervising Animator, Katsuya Kondo



Ponyo's Great Escape

1-7 /Ponyo and her sisters, escaping the Coral Tower along with a school of giant, gold-colored fish. One after another, the cheerful sisters metamorphose into minions and fly in formation.
8 /The giant minions, shooting high above the surface.
9, 10 /The minions come back down around the *Koganei Maru* and surge forward like a tsunami.
11 /The human Ponyo running atop the minions.
12 /A dumbfounded Koichi watching her go.

Hiromasa Yonebayashi was responsible for drawing the swarm of minions, which were transformed into gigantic fish. Even Miyazaki said of him, "He's skilled at drawing monster-like creatures that no one's seen before," and Yonebayashi was truly impressive in the way he was able to render his creation without hesitation.

—Supervising Animator: Katsuya Kondo



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ATSUSHI OKUI

Director of Digital Imaging

ATSUSHI OKUI

Atsushi Okui was born in 1963 in Shimane Prefecture. He began his career in 1981 at Asahi Productions as a cinematographer. He earned his first cinematographer credit with *Dirty Pair* (1987). He later served as cinematographer on *Mobile Suit Gundam: Char's Counterattack* (1988) and on such Ghibli productions as *Porco Rosso* (1992), *Umi ga Kikouru* (1993), *Pom Poko* (1994), *Whisper of the Heart* (1995), *Princess Mononoke* (1997), and *My Neighbor the Yamadas* (1999). He was also camera supervisor on *Spirited Away* (2001), *Ghiblies: Episode 2* (2002), *Howl's Moving Castle* (2004), and *Tales of Earthsea* (2006).

My title in the opening credits is quite simply "photography," as the look of this film is simple, but the job itself wasn't all that different from what I have done in the past. We scanned the backgrounds, combining them with the colored key animation, and then adding camera and special effects to create the final picture.

Since Miyazaki decided to go back to the basics and draw everything by hand, there was no need for 3DCG on *Ponyo*. So, I had the staff who would normally work on 3DCG assist with creating special effects while also helping out with photography. The special effects staff, aside from the usual duties, were also involved with processing the backgrounds and working with the photography staff on various areas as the production warranted.

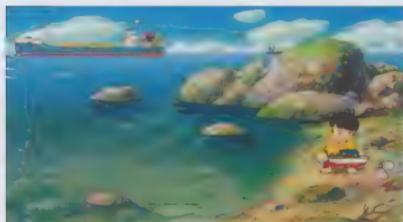
Miyazaki was particularly exacting about how to render the water on this film [1]. Since the sea was one of the main characters this time around, the movements of the waves and water were rendered as hand-drawn creations through a process of trial and error. While the surface of the water and caps of the waves were drawn in key animation, everything else was matched with the backgrounds as a foundation.

I felt better realizing that I only needed to do what I would normally do.

Since the water's edge was obviously moved by animation, we created a mask layer to insert the background seamlessly with the action. We mainly focused our efforts on this type of mask work [2].

Although it's certainly possible to render the water more realistically using digital effects, effects are sometimes incompatible with hand-drawn animation, so we limited their use to only certain areas such as to reinforce the rippling effect of the water. While adding such atmospheric effects during photography seems to be a growing trend in recent animation, at Ghibli we don't create the backgrounds or color design with the expectation that anything will be added digitally. Since the atmospheric effects are incorporated into the backgrounds and are certainly considered during the color design stage, we rarely have to add such effects when the animation and backgrounds are assembled during photography.

While this doesn't have to do with atmospheric effects, in the analog days we used to photograph the composites of cels placed on top of backgrounds. Although the cels are transparent, that transparency degrades as more and more



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cel s are layered on top, affecting the look of the backgrounds. But since that is no longer the case in digital, the backgrounds tend to look completely unfiltered. However, compensating for this isn't as easy as digitally adding a filtering effect reminiscent of the look created by cel s being laid on top of one another. Despite technological advances, in the end, these kinds of adjustments must be made by people and differ depending on the colors being used.

Even so, one good thing about going digital is that we no longer have to worry about removing the spots and dust from the cel s. That was the most time-consuming part of the analog process. With that step no longer needed, we're now able to give greater care to other areas. *Ponyo* was an enormous undertaking for the key animators and ink and paint staff, as there were roughly 170,000 frames drawn for this film.

When Miyazaki initially announced his intention to "move the animation by using distinct, solid lines and drawing entirely by hand" and to "depict the backgrounds with a pastel touch," I struggled with the visual composition. At first, I began with the mask work on the waves and tested shots of a tree in a yard blowing in the wind, but for the elements that we would add during photography—such as the expressions of light—I struggled with determining how much was enough to enhance the film.

In fact, there were shots that had to be reshot, and in the beginning, I refrained from adding too much digitally. But if you hold back too much, some parts do not mesh well with the rest. At a certain point, I made up my mind that I needed to add some digital effects to areas that required it. What prompted this decision was a shot in the middle part of the film of the lights coming on when the generator is turned on in Lisa's house [3]. I was given two separate backgrounds, one for before and one for after the light is turned on, with the filament drawn in and the glowing effect meant to be rendered by shining a light from under the frame. We tried photographing it as intended in the beginning, but everyone said that something didn't look right. So we created another version where we digitally enhanced the glow of the light, which looked better, and that's when my uncertainty was dispelled.

For the scene in which Lisa sets up the antenna, art director Noboru Yoshida also drew a background accentuating the stars, which looked great as a picture, but didn't translate as a photographed image. So we enhanced the stars to look not so much like they're twinkling, but instead gleaming, and tried to create an air of fantasy.

But since the look of the world would be ruined if the added effects were too intrusive, we were especially careful about bringing out the realism and presence of the world of *Ponyo*. Of course, the effect of showing reflections on a wet road or on top of a minion is a convention of animation, and we carefully handled those just as we always have. With regard to the candle in the steamboat scenes, Miyazaki wrote, "like Calcifer," in the storyboards, so we used the same method as we did with Calcifer on *Howl's Moving Castle*.

In that sense, I think we were able to work as we always have in the end. While I might have had regrets had I continued to worry as I had in the beginning, it was fortunate that I was able to right myself and come to the conclusion that I should do just what I would normally do.



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MAKING THE SCENES-3

The girl Ponyo, riding atop a mackerel to rush back to Sosuke with a small but powerful typhoon in tow.



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The Typhoon Strikes

- 1 /The road to the Sunflower House, misty from the wind and rain [Background].
- 2 /The preschool lets out early due to the approaching typhoon.
- 3 /The preschool in the rain. Parents are in cars picking up their children in the actual shot [Background].
- 4 /The entrance of the daycare service center. The scene in which Sosuke, wearing a raincoat, comes looking for Lisa [Background].





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Lucky Goldfish

1 /With the lights out, Sosuke gives the nervous elderly ladies goldfish made of origami.

2 /Yoshie and Noriko, happy to have the lights back on. "We've got our lucky goldfish to keep us company, so I'm sure we'll be just fine."

3 /Sosuke gives an origami *Koganei Maru* to Toki but...

4 /She rudely says, "It's...a grasshopper," in her usual way.



5/The elderly women, who appear a little nervous in the dark.

6/Yoshie's wheelchair and Toki's electric wheelchair [Character design].

7/Naomi busily working even during the blackout. She urges Lisa to go home.

8/Shima taking the meals to the elderly women staying the night. Lisa comes for Sosuke.

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The Road Back from the Preschool

- 1/Lisa's car speeding home in the torrential rain. A large wave emerges from behind [Concept sketch].
- 2/Lisa's car travelling along the embankment.
- 3, 4/The huge wave pursuing Lisa's car [Concept sketches].



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1 /Usa's car racing. The surging wave of minions [Concept sketch].
2 /Just then, only Sosuke sees... [Concept sketch].
3 /Fujimoto and the Basking Shark, chasing after Ponyo. A scene not in the film [Concept sketch].
4 /Ponyo riding atop a minion [Concept sketch].





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In the Storm

1-10 /In the raging storm, Lisa seizes the right moment to cross the docks even as they're almost swallowed by the waves.

11-15 /Lisa's car racing and spinning past storefronts, along with the water—actually minions—flooding the docks.

The action sequence of Lisa's car racing through the storm was key animator Akihiko Yamashita's place to shine. He created so many of the drawings with such speed that I thought he might have torn through about a fourth of the drawings himself. I was amazed by how he was able to produce the drawings so effortlessly with a cool face, whatever the scene. He enjoyed the work so much that he told me, "It's like I became an animator to work on this film." Yamashita was also responsible for the scene of the fishing boat trawling the garbage at the beginning of the film. Even though many different elements were included in each shot, he was able to draw them while thinking about the overall balance across the scene. When it came to rendering the actions of Lisa's car, I left everything up to him.

—Supervising Animator: Katsuya Kondo







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1–20 /Ponyo, atop the minions, chasing after Lisa's car. Overjoyed to find Sosuke, she bounds across the backs of the minions, but Lisa outmaneuvers the waves. 21–25 /Ponyo flying off the minions as it fails to navigate the turn and crashes against a rock.

The scene of Ponyo running on top of the water creatures to chase after Lisa's car was very time-consuming to render. Makiko Niki was responsible for this scene, which was rather long and required drawing many frames due to all the action. Ponyo is a carefree child who means no harm, and her cuteness really comes through in this scene as she jumps around.

—Supervising Animator: Katsuya Kondo



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1 / "Mom, the little girl just fell in!" shouts Sosuke. Lisa stops the car to look around but... [Concept sketch].
2 / Lisa grabbing hold of Sosuke to keep him from being swept away by a gust of wind.



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1 /The house, to which Lisa's car is headed, is distorted and crumpled by the storm [Background].

2 /The road in front of the house. In the completed shot, the pail that Sosuke left out as a marker for Ponyo is blown away by the wind [Background].

3 /Sosuke's house, rendered to look as if it is leaning from the force of the violent wind [Concept sketch].

Shinji Otsuka oversaw the scene of Sosuke's house buckling from the force of the typhoon. Since Miyazaki had drawn the house to look distorted in the storyboarding stage, Otsuka created the layouts to show the house as if it might fall over in the direction of the wind. Miyazaki seemed to worry, saying, "Maybe it should look more normal." But once the scene was completed according to the layouts, it wasn't strange at all. By combining the images of rattling windows and clouds being swept along by the wind, the scene just worked as part of the world of *Ponyo*. Artistically, I think we were able to achieve an interesting effect with this scene.

For this storm scene, we drew the grass and trees being blown in the direction of the wind and created the rest of the movement with animation. It was a scene made possible by the method of combining background art and cel art to create a single image and by the process of rendering the waves we'd initially developed via trial and error.

—Art Director: Noboru Yoshida

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The Girl Ponyo

1, 2 /Ponyo as a fish, as half-fish, half-human, and as a girl, drawn by Hayao Miyazaki [Concept sketches].
3, 4 /The girl Ponyo and Sosuke, sketched by Katsuya Kondo [Rough character sketches].
5-8 /A collection of the girl Ponyo's expressions and poses by Katsuya Kondo [Rough character sketches].



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9-13 /The girl Ponyo with Sosuke, drawn by Katsuya Kondo [Rough character sketches].



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14-19 /Sosuke and Ponyo, sketched by Katsuya Kondo [Rough character sketches].
20 /The image of Ponyo's transformation [Rough character sketch].



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Ponyo Returns

1-5 /Ponyo picking up the memorable pail after emerging from the waves. She finds Sosuke and dashes headlong toward him! 6-10 /Ponyo joyfully throwing herself into Sosuke's arms. Sosuke recognizes her. "It is you!" 11-15 /Ponyo's little sisters leap into the air in peals of joy as if to celebrate their reunion. 16 /Ponyo proclaiming to her little sisters, "I found Sosuke!"



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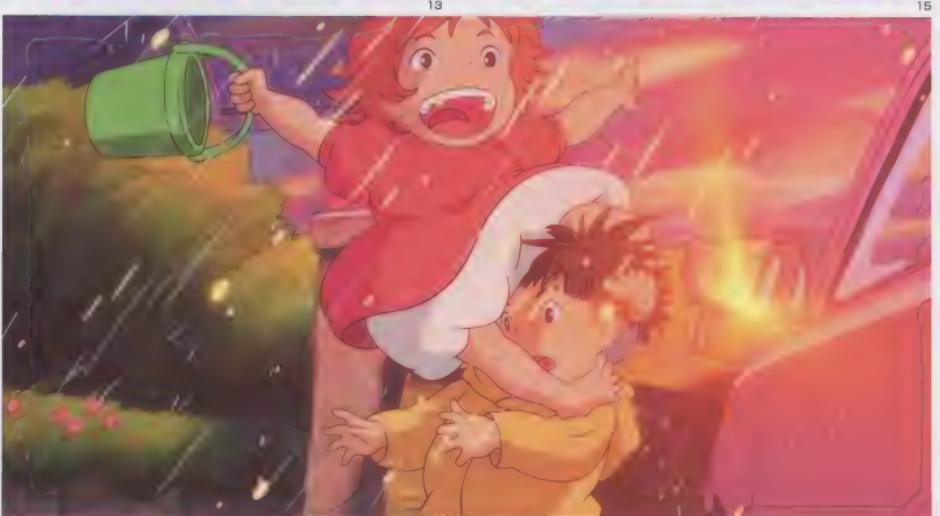
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1 /Sosuke and Lisa, making it home to escape the storm [Concept sketch].
2 /The little fish Ponyo, washed up in front of the house. A different reunion scene from the actual film [Concept sketch].
3 /A scene of Ponyo showing up at the front door as a girl was also considered [Concept sketch].



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1 /The kitchen during the blackout. Only the emergency light is illuminated [Background].

2 /The living room during the blackout [Concept art].

3 /The kitchen table, also during the blackout [Concept art].

4 /Ponyo admiring the small lantern that Lisa hands her.

5, 6 /Lisa wraps an excited Ponyo in a towel, which Ponyo is enamored with: "I really like this thing!"

7, 8 /"Okay, who assumes the water is working?" "I do!" "I do!"

9 /Sosuke and Ponyo playing with their toes, while Lisa prepares tea.



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Hot Milk with Honey

1 / A tray placed on the table. The tea is for Lisa and hot milk with honey for the children.

2-5 /Ponyo setting down the lantern to drink the milk. She rejoices over her first taste of honey.

6 / "So, what would the two of you like to do now?"

"Ponyo wants ham!"



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7 / The shed with a generator, gasoline container, and exhaust duct. Lisa decides to run the generator in order to contact Koichi over the radio [Background].
8 / The lights are on at Sosuke's house; the generator is running with the help of Ponyo's magic [Background].
9 / Lisa and the children raising the antenna under the stars. But there's too much static to make contact.



Ponyo and Ramen

1, 2 /Ponyo, fascinated by her first experience with ramen. She looks as if she's watching a new kind of magic.

3, 4 /Lisa pouring the hot water: "Be careful, it's really hot."

5 /Ponyo eating a piece off the table.

6, 7 /Lisa says, "Close your eyes," as she slips something into their bowls.

8, 9 /"Get ready to look now!" "Abracada...bra!" A delicious bowl of ramen with egg and ham is ready to eat.

10, 11 /Ponyo, reaching out and eating the ham.

12, 13 /Ponyo, suddenly becoming very tired as she eats the ramen, falls asleep.





Sosuke and Lisa

- 1 /Lisa laying Ponyo on the couch and putting a blanket over her.
- 2 /It's quiet outside, and they can see lights moving at the top of the mountain.
- 3 /Lisa, deciding to check on the Sunflower House, asks Sosuke to watch over the house.
- 4 /"You have to be the man of the house, tonight. Let Ponyo sleep, wait for me ...You can do it, I'll be back."
- 5, 6 /Sosuke, sending off Lisa, who leaves stocked with emergency supplies.
- 7 /Lisa's car goes off in the dark.
- 8 /Sosuke, wearing a captain's hat, sits by Ponyo's side as if to protect her.

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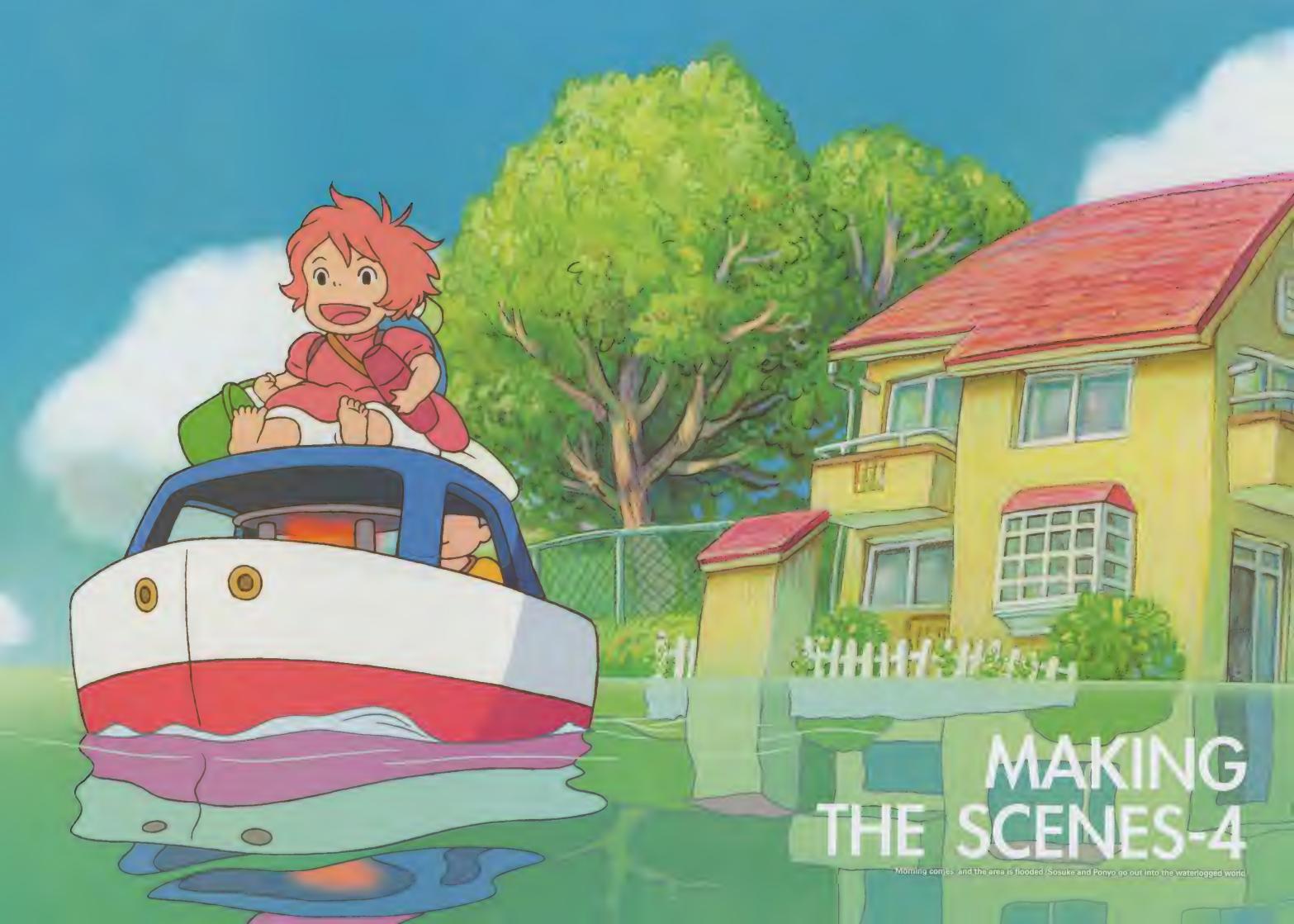
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MAKING THE SCENES-4

Morning comes, and the area is flooded. Sosuke and Ponyo go out into the waterlogged world.



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The Koganei Maru Adrift

1 /A stalled and radioless Koganei Maru comes upon what looks like a graveyard of ships [Concept sketch].

2 /A sketch of the Koganei Maru [Concept sketch].

3 /The strange sight on the horizon before the Koganei Maru. The sea is swelled up like a mountain.

4 /What appears to be city lights are countless stranded ships, unable to move in any direction.

5 /Koichi and the helmsman Arai, dumbfounded by this strange occurrence.

The night scenes in general were darker than usual, which proves to be especially trying for the background artists. And that's because the lines drawn with colored pencil stand out in darker scenes. So I had the staff look for other materials that could create the same look and experiment with whether they could replicate the touch of the pencil-colored daytime backgrounds with poster paint. In that sense, the night scenes might have leaned toward a relatively realistic look rather than a storybook style.

Miyazaki was also very particular about the scene where the gathering of ships at night was made to look like city lights. He changed the color palette a number of times, and Atsushi Okui, the camera supervisor, also made the size of the lights smaller to accentuate the scale of this scene.

—Art Director: Noboru Yoshida



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グラニマーレ

Gran Mamare

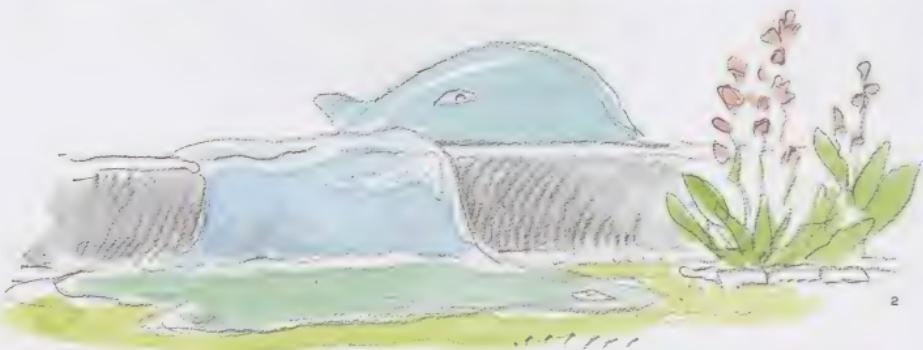
1 /Ponyo's mother Gran Mamare, with Ponyo inside the water sphere [Concept sketch].

2-5 /The engine starts running when Gran Mamare overtakes the Koganei Maru from behind. "I just saw the Goddess of Mercy!" —the crew put their hands together in prayer.





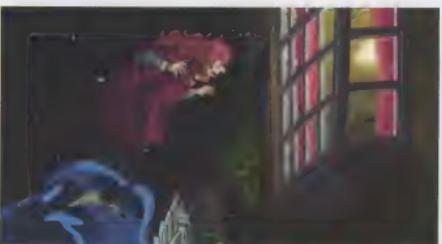
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A Father's Shock

1, 2 /The minions coming to Sosuke's house in search of Ponyo [Concept sketches].
3 /Fujimoto, one of the minions, coming to check on Ponyo. He is astonished not only by the barrier around the house but at the sight of Ponyo as a human.
4 /Katsuya Kondo's image of Gran Marame [Rough character sketches].



3

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Mamare's Magic

1 /Gran Mamare passing beneath the drifting *Koganei Maru* and appearing before Fujimoto [Concept sketches].

2-8 /Fujimoto tells her that Ponyo's magic has torn a hole in the world threatening the planet with destruction. "Listen, my darling. Why don't we let Ponyo become human for good," Mamare answers, deciding to put Sosuke through a test.



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The Underwater Town

- 1/Sosuke meets Fujimoto, who is visiting the flooded town, in a scene not in the film. Fujimoto's boat is also different from the Basking Shark in the film [Concept sketch].
- 2/The Sunflower House surrounded by minnows [Concept sketch].
- 3/Prehistoric fish swimming in the floodwaters as if they have reclaimed the world [Concept sketch].
- 4/Sosuke and Fujimoto [Concept sketches].



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1 /Sosuke's house welcomes a new day after the storm. The promontory, almost completely submerged, is now an island.
2-4 /Sosuke and Ponyo admiring the prehistoric fish and various sea creatures swimming around the yard.
5-9 /Ponyo magically enlarges the toy steamboat for Sosuke, who wants to look for Lisa.
10 /Ponyo and Sosuke carrying the steamboat outside.



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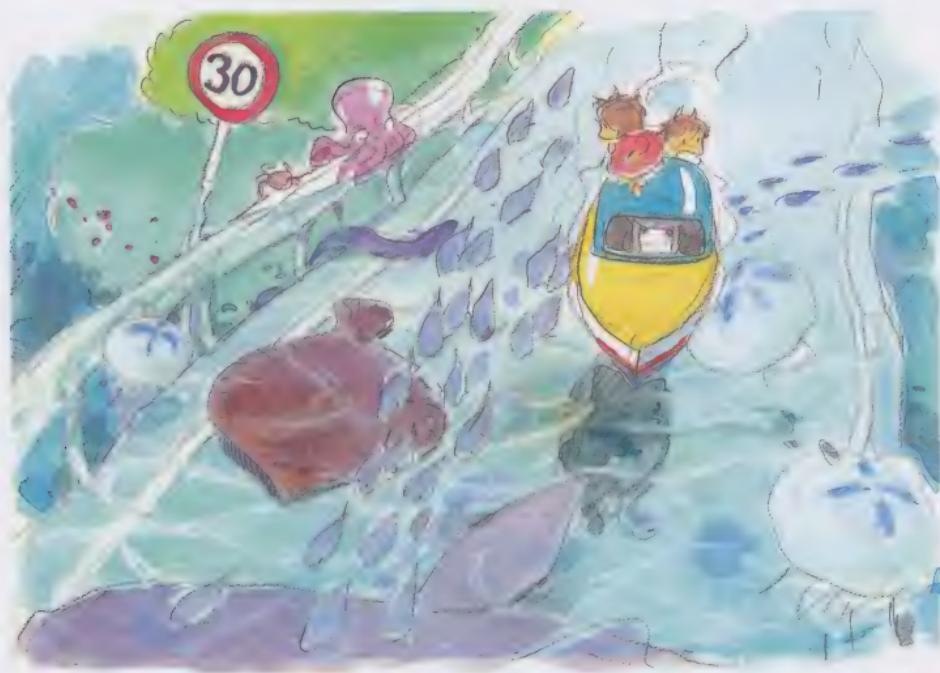


Aboard the Steamboat

- 1/Sosuke and Pompy getting the steamboat ready for launch [Concept sketch]
- 2/The steamboat puts out to sea—a heaven unconstrained by time, teeming with fish, and full of vitality [Concept sketch].
- 3/A sketch of Sosuke wearing a captain's hat [Concept sketch].
- 4/In search of Liss—full steam ahead! [Concept sketch]

1, 2 /The road that Lisa's car raced down is now underwater [Concept sketches].

3 /A panorama of the submerged town [Concept sketch].







1 /Sosuke packs snacks and sandwiches prepared by Lisa.
2 /With his binoculars and captain's hat, Sosuke is ready to go.
3-5 /The steamboat moves out once the candle is lit and the boiler is warmed up.
6 /Sosuke gently tells Ponyo, who cannot contain her joy, "Ponyo, you be the boat's lookout. And I'll do the steering. Okay?"
7, 8 /Schools of Bothriolepis and Diplorhynchus, and a giant Devonichthys—fish of the Devonian period—swim past them.
9 /The steamboat speeding ahead after Sosuke quickly gets the hang of the rudder.



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For the part where Sosuke and Ponyo set out on the steamboat, Miyazaki added small details to the animation while looking at the backgrounds. He also wanted new backgrounds that the animation required. It was a scene that cleared one of the challenges of this film, which was to harmonize the cel animation with the backgrounds. We assembled each shot in terms of what would be depicted as background and what would be depicted as cel animation as we went along. We were also deliberate about showing the underwater landscape and switching from the background of the yard to one entirely of the water the moment Sosuke and Ponyo put out to sea. I was pleased with how this entire sequence turned out.

Also, the water is that luminescent color of bath powder familiar to kids, as the sea is a world enveloped by Ponyo's magic. And the forest they enter is generally of a darker color, as it is affected by Gran Mamare's spell to put Sosuke through a test.

—Art Director: Noboru Yoshida



4



Encountering the Townspeople

1 / The Japanese-style boat, and baby, that Sosuke and Ponyo happen upon [Character design].

2 / Reading the baby's mind, Ponyo holds out a cup of Lisa's soup.

3 / The couple with baby from the Japanese-style boat [Character design].

4 / "He's a little too young, he can't handle soup yet. But I could eat the soup instead, and it would help me to make milk for him."

5 / A patrol boat headed for the mountaintop hotel that is now a shelter [Concept sketch].

6-8 / Sosuke and Ponyo continue on their way, sent off by the townspeople aboard fishing boats flying festive flags and cutters owned by the fishery's high school.





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The Forest

1, 2 /The submerged forest through which the steamboat navigates. The sea of trees has become a paradise for the crowned pelican and other unusual creatures [Backgrounds].

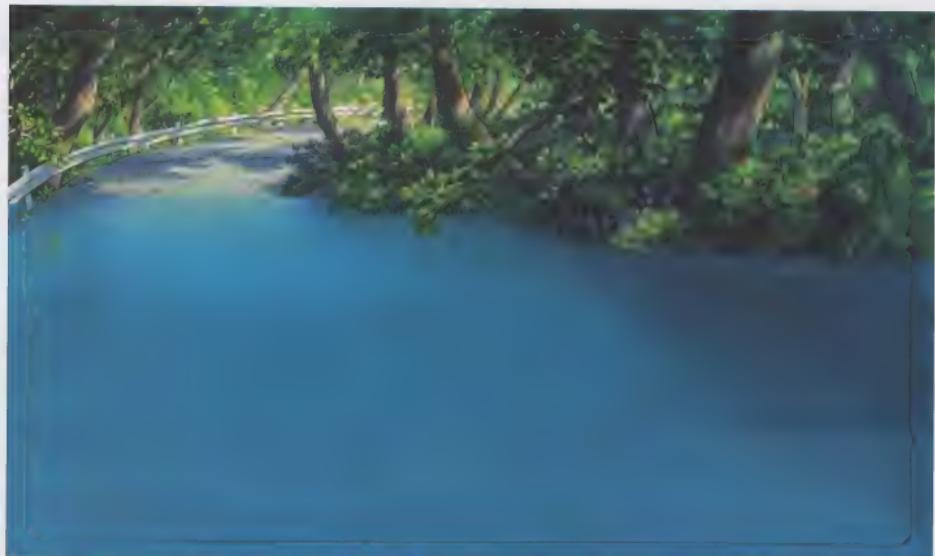
3 /Ponyo falls asleep. Sosuke is unable to light a new candle.

Naoya Tanaka was in charge of creating the background and concept for each shot in the forest scene. Although there is the thrilling feeling of Sosuke going on a jungle expedition, it was also important to convey the stillness of the water, which is transparent and clear to the bottom. I asked him to use lines in areas where he would normally use a brush, to keep from rendering the background too realistically. Since Tanaka is a seasoned pro who has handled these types of demanding backgrounds in the past, he was able to deliver exactly what I was hoping for.

—Art Director: Noboru Yoshida



1



2

1 / The forest through which Sosuke pushes the stalled steamboat [Background].

2 / The road re-emerges up ahead [Background].

3 / The road where Sosuke and Ponyo come ashore. In the film, Lisa's car is visible up the road [Background].

4 / The forest where Sosuke finds Lisa's car [Background].



3



4

Sosuke Perseveres

1, 2 /Sosuke pushing the stalled steamboat.
3, 4 /Just before reaching the road, Ponyo's magic dissolves and the steamboat begins to shrink.
5, 6 /Sosuke pulling a sleepy-faced Ponyo to safety.
7 /Sosuke finds Lisa's car, but Lisa is nowhere to be found.
8 /Ponyo consoles a teary-eyed Sosuke [Concept sketch].
9 /Sosuke and Ponyo journeying deeper into the forest.



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MAKING THE SCENES-5

Illustration by: Anupama Choudhury and Nidhi Choudhury



1



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The Town Under the Sea

- 1/The park and gazebo on top of the mountain to which the people of the Sunflower House escape [Background].
- 2/The Sunflower House enveloped by a giant jellyfish. Lisa and the elderly ladies are brought here by Fujimoto.
- 3/The giant jellyfish covering the Sunflower House [Concept art].
- 4/The Sunflower House inside the jellyfish [Concept art].



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1 /The sunken row of houses [Background].

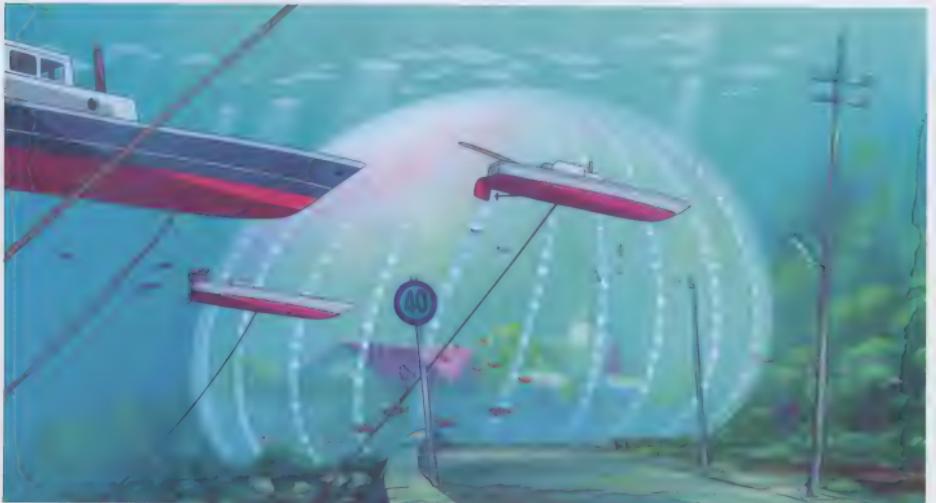
2 /The shopping arcade along the embankment [Background].

3 /The actual picture created from Image 1. Cels of the boats, fish and clothesline were laid on top of the background.

4 /The Sunflower House under the sea. It is like Ryugu Castle from Urashima Taro.

5, 6 Fujimoto goes off in the Basking Shark to retrieve Ponyo after asking the ladies to bear witness to the sacred test.

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Sosuke's Test

1 / An old tunnel in the forest. It leads to the park on top of the mountain [Background].

2 / They go inside as Sosuke encourages a frightened Ponyo, but...

3, 4 / Ponyo begins to turn back into her half-fish, half-human form.

5 / Sosuke dashing toward the exit with Ponyo in his arms.



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1 /The tunnel exit on the other side. The water is level with the parking lot [Background].

2, 3 /Sosuke dipping Ponyo in the water while calling her name. Ponyo transforms into a fish.

4 /Toki shouting for Sosuke. She is the only one who stayed behind at the gazebo.

5, 6 /At the same time, Fujimoto arrives to ask Sosuke and Ponyo to come with him.

7 /"If the moon comes any closer...we will be all underwater," exclaims Fujimoto.



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14

1-10 /Fujimoto dispatches the minions to fetch Sosuke and Ponyo, who refuse to listen. Sosuke runs across the fence toward Toki but...

11 /The minions swallow Sosuke and Ponyo, along with Toki, and bring them to Fujimoto.

12 /The Basking Shark following closely behind.

13 /Ponyo's little sisters rush in to persuade Fujimoto to let them return Sosuke and Ponyo to Lisa. Fujimoto reluctantly calls off the minions.

14 /The trio are led by the little sisters toward the giant jellyfish.

The Reunion

- 1/The little sisters delivering Sosuke to Lisa's arms.
- 2/Ponyo in the pail also makes a soft landing.
- 3/Toki, caught by Yoshie and the others. She is surprised to find she's able to breathe underwater.
- 4/Gran Marmare approaching Sosuke. She and Lisa appear to have already spoken mother-to-mother.
- 5/Gran Marmare talking to Sosuke. The boy must accept Ponyo for what she is in order for her to become human.

Miyazaki seemed hesitant about showing Gran Marmare in human form at first, as she is a god-like presence in the film. Although there was an idea of making her a giant catfish that appeared in the form of a beautiful woman, he settled on depicting her as a goddess in the end. But once that was decided, I felt a responsibility to do my best to render her as a real existence in the world of the film.

—Supervising Animator: Katsuya Kondo



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1 / "Could you love her even if she moved between two worlds?" "I love all the Ponys. It's a big responsibility, but...I love that girl."
2, 3 /Ponyo overjoyed to hear Sosuke's answer. She also circles affectionately around her "mother-in-law."
4 /Mamare tells Ponyo that Sosuke will be her protector.
5-7 /Ponyo nodding as Mamare tells her she must give up her magical powers in order to become human.
8, 9 /Mamare enfolds Ponyo in a bubble and entrusts her to Sosuke. "Kiss the bubble, child, when you return to land... and Ponyo will become a girl, growing up, just like you."



2



3

1 /Lisa, Mamare, and the elderly ladies dance
(Concept sketch).

2 /Gran Mamare smiling as if to say, "You chose
a wonderful boy, Ponyo." The balance of nature
is restored by the union between Sosuke and
Ponyo.

3 /The elderly ladies cheering.

4 /Toki hugging Sosuke. And then...

5-9 /Ponyo's little sisters saying goodbye and
leaving. And then Mamare...

10, 11 /"Good luck, Lisa." "I'll need it."



The Finale

- 1 /The sea and air are crowded with news and rescue planes, helicopters, and boats.
- 2 /The people of the Sunflower House brought back to the surface by the *Basking Shark*.
- 3 /The elderly ladies have completely recovered their health.
- 4 /"Care for Ponyo." Fujimoto shaking hands with Sosuke.
- 5, 6 /The *Koganei Maru* returns safely to port.
- 7 /"Look, Ponyo, there's my dad's ship," Sosuke tells Ponyo. And then...!





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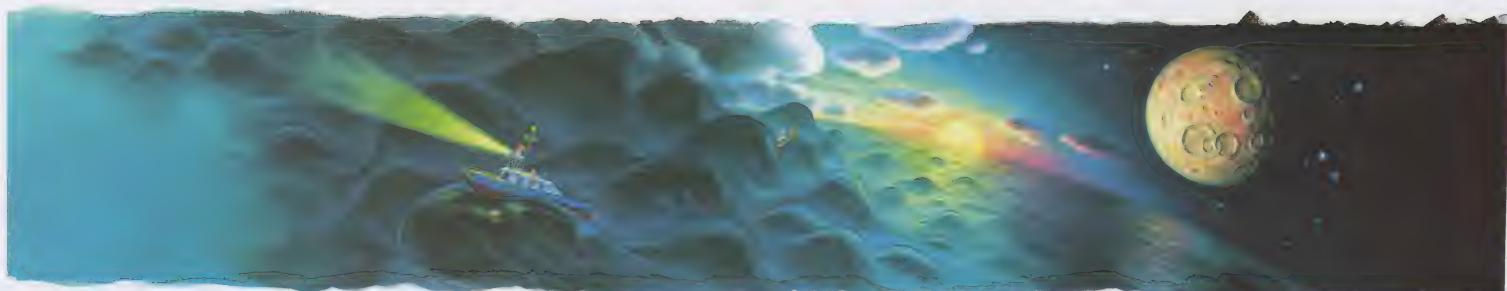


The bubble bounces up and kisses Sosuke. Out pops the girl Ponyo and...



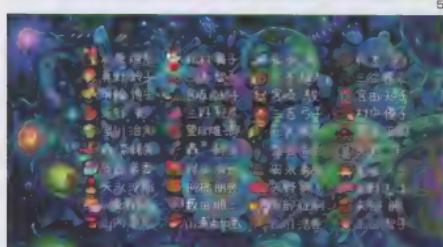
The Ending

P214-221 /Background art of scenes drawn for the ending. In the film, they are connected to make one long picture.
P222-223 /The actual stills, which include the end credits. The illustrations next to each name were drawn by Hayao Miyazaki.











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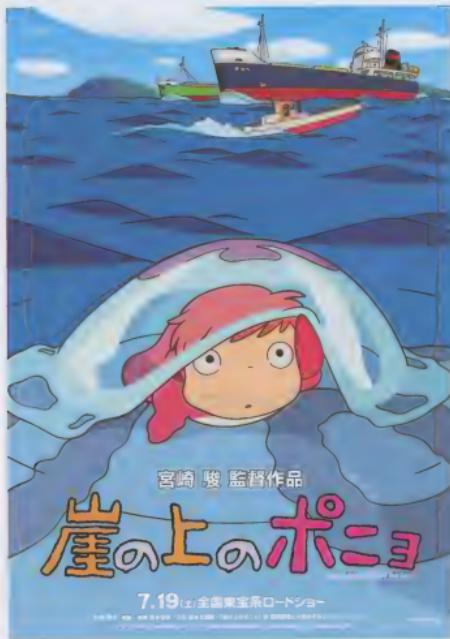
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Poster No. 1.



Poster No. 2.



From Hayao Miyazaki's concept sketches. A sketch of the dry dock and town.

PONYO

The Complete Voice-Over Script

Screenplay by **Hayao Miyazaki**

Translated from the original Japanese by **Jim Hubbert**

English-language screenplay by **Melissa Mathison**

EXT. OCEAN - NIGHT

A rhapsody of fish life, every imaginable color and shape and disposition, transforms into a floating mass of pearly jellyfish. The jellyfish lead us to a transparent bubble and there we find a fantastic, mechanical-dream of a submarine and someone like Jules Verne himself—albeit with waist-length, auburn hair, a striped zoot suit, Beatle boots, and pearl drop earrings—standing on deck, feeding golden, life-creating droplets into the sea water.

This is FUJIMOTO. What follows is his daughter's story.

A plump goldfish with a girlish face—who will be named PONYO—emerges from a submarine porthole. She checks the skinny man brewing magic on the prow. Satisfied, she gobbles down one of the crustaceans her father has just created.

Little sister-fish—identical, but tiny—push their way through the porthole window in her wake, beseeching in soft, fish-baby voices:

SISTERS

Go, go, go. Go up.
Stay, stay, stay.

PONYO

(shushes her sisters)

Ponyo looks apprehensively toward her father. A wave and a wary big sister lift the tiny Sisters backwards:

SISTERS

Come back, come back, come back.

Fujimoto pauses in his work, looks behind him, sees nothing, and returns to his brewing.

Ponyo gestures for the wee ones to remain in place.

ONE SISTER

Sister, sister.

Ponyo kisses her sister on her tiny pink lips.

PONYO

(kisses sister)

SISTERS

Go up, go up, go up.

Ponyo slides aboard a passing jellyfish, stretching across its soft, opaque curves.

SISTERS (O.S.)

Go up, come back, go up,
come back...

Ponyo tucks into a seductive membrane and falls asleep as she floats upward, toward the sunlight, leaving the submarine and the sisters, the father, and the magic, behind.

PONYO

(sigh)

TITLES**EXT. BAY - DAY**

A Japanese seaside village.

EXT. OCEAN - DAY

Ponyo's jellyfish reaches the surface of the harbor.

Ponyo awakens and looks beyond the bay to see a Yellow House on a Cliff.

This is SOSUKE's house.

EXT. SOSUKE'S HOUSE - DAY

A five-year-old boy, SOSUKE, carrying a toy boat, runs down the steep, grassy path leading from his yard to the shoreline.

Sosuke's MOTHER, LISA, appears in a window.

LISA

Sosuke! You come right back up, okay?

SOSUKE

Okay.

EXT. OCEAN - DAY

The looming belly of an iron ship drags a dredging net across the muddy ocean floor of the harbor—churning up garbage.

Ponyo—surely out of her depth—becomes trapped in the net.

A bit more swirling debris and she becomes stuck in a flat-bottomed, glass jar.

EXT. SHORELINE, BELOW SOSUKE'S HOUSE - DAY

Sosuke has arrived at the shore, climbing over wet boulders.

SOSUKE

(efforts)

Sosuke sees something in the tide pool.

SOSUKE

Huh?

It is a fat goldfish. Face first, tail flopping, it is trapped in an open glass jar. It is Ponyo, arriving at his feet.

Sosuke lifts the jar.

SOSUKE

A goldfish.

He pulls and tugs, trying to free Ponyo.

SOSUKE

{efforts}

All his strength at call.

SOSUKE

Can't get it out.

Suddenly, a strange, dark, rogue wave comes racing toward Sosuke and his find. This is a MINION, servant to the sorcerer Fujimoto, searching for the master's runaway daughter. And, as befits a wave's nature, it must retreat.

MINION

{weird sounds}

Sosuke notices.

SOSUKE

That was weird.

Sosuke finally lays the jar on the gravel and hits it with a heavy rock—one time.

SOSUKE

{efforts}

Success. Sosuke has a cut finger, but a freed fish.

SOSUKE

Ow.

Sosuke peels away the broken glass.

SOSUKE

It looks kind of dead.

Ponyo makes a slurping sound and licks Sosuke's finger.

PONYO

{licking sound}

SOSUKE

It licked me!

{pause}

It's alive.

{end line o.s.}

Minion-waves rise in the near distance, watching.

MINIONS

{their sounds}

EXT. SOSUKE'S HOUSE - DAY

Lisa exits the house. A wind is rising.

LISA

Sosuke, I'm late!

EXT. OCEAN - DAY

The Minion crest rushes toward Sosuke as he clutches Ponyo in his palms.

MINIONS

{their sound}

Sosuke grabs his toy boat and races up the path to home.

SOSUKE

{over back of head}

Mom! A goldfish...

LISA

{o.s., over waves}

Sosuke!

EXT. SOSUKE'S HOUSE - DAY

Sosuke climbs.

MINIONS

{their sound}

Lisa is swept by a strange wind.

LISA

{to herself}

This wind is crazy.

{yells to Sosuke}

Sosuke, I'm starting the car now.

EXT. OCEAN - DAY

The red tresses of Fujimoto skim the surface of the blue sea and he rises. The watery minions approach him.



FUJIMOTO

You found my daughter?

Humbled, unsuccessful
minions.

MINIONS

(moaning, revealing)

FUJIMOTO

What? She was captured by a
human?

Fujimoto sees Sosuke nearing
the top of the hill, the yellow
house behind him.

FUJIMOTO

A boy. This is very bad.

A worried father shoos his
minions away.

MINIONS

(moan)

EST. SOSUKE'S HOUSE - DAY

Sosuke fills a green pail with
water from a garden tap. He
places Ponyo in it.

The fish floats. Sosuke pokes.

SOSUKE

Is it already dead?

A few more pokes—this could
become tragic—but with a
gurgle and a suck...

PONYO

(sipping sounds)
...we discover...

SOSUKE

You are alive!

Ponyo squirts water in
Sosuke's face.

SOSUKE

(laughter)

LISA

(o.s., over Ponyo)

Sosuke!!!

**EXT. STREET OUTSIDE THE
YELLOW HOUSE - DAY**

Lisa is now in the car.

LISA

I have a job you know.

SOSUKE

Look, Mom...

(pause)

I found a goldfish.

LISA

(over back of head)

A goldfish?

SOSUKE

It was right down by the rocks.

(end line o.s.)

LISA

Yeah?

Lisa is a bit preoccupied. A
strange, zoot-suited man
is walking up the street.
He carries a spritzer and
a tank on his back and
is spraying around him
as he climbs the hill.

LISA

(a gasp of indignation)

Lisa gets out of the car
and somehow successfully
camouflages her son's arrival
at the car as she confronts
the spritzing Fujimoto.

LISA

I don't know who you are,
but we don't use weed killer
around here.

Fujimoto is shocked.

FUJIMOTO

(close mouth gasp)

He looks at his spraying
apparatus.

FUJIMOTO

Wha...? This is not senseless
weed killer. This is the purest
ocean water.

(over back of head)

It keeps me from drying out
when I'm on land.

LISA

Whatever, as long as it's not
weed killer.

Fujimoto might see Sosuke...

LISA

Excuse us.

FUJIMOTO

(over back of head)

Wait...

Lisa speeds away.

FUJIMOTO

(open mouth gasp)

Fujimoto is left alone, staring
at his predicament, spraying
his skinny, drying-up bones.

FUJIMOTO

This is bad.

(pause)

This is very bad.

INT./EXT. LISA'S CAR - DAY

Zipping down the hill, around
corners, hell on wheels—
Lisa's late.

INT./EXT. LISA'S CAR - DAY

Zipping down the hill, around corners, hell on wheels—Lisa's late.

LISA

Gee, that guy was one wing-nut.

Re-thinks it.

LISA

(to Sosuke)

But don't you call people wing-nuts. We don't judge others by their looks.

SOSUKE

I know, Mom. I don't.

Lisa glances at the pail in Sosuke's lap.

LISA

Another experiment for school?

SOSUKE

Mmmm.

LISA

(o.s., over Ponyo)

Your teacher never likes show-and-tell.

SOSUKE

I think it'll be fine.

(to Ponyo)

Don't worry, I'll take good care of you.

LISA

(small laugh)

She sure is pretty.

EXT. HARBOR TOWN - DAY

Lisa drives like a wingnut. We can see freighters coming in to dock.

INT./EXT. LISA'S CAR - DAY

Lisa sees the inevitable spoiler up ahead.

LISA

There's a ship headed for drydock.

Lisa stuffs a sandwich in her mouth and hands one to Sosuke.

LISA

Sosuke, hurry up and eat your breakfast. Ham sandwiches.

SOSUKE

I wonder if she'd eat this.

(to Ponyo)

Want some?

Sosuke looks at his thumb.

SOSUKE

Hey!

(pause)

My cut is all gone.

(licks his thumb)

Sosuke turns to Lisa.

SOSUKE

Mom, I think I will call her

Ponyo.

LISA

(mouth full)

Ponyo?

SOSUKE

She came to me.

(looks at Lisa)

She might be magic.

(o.s., over Ponyo)

I am going to have to be very careful.

Sosuke offers a crumb

of bread to Ponyo who is not impressed.

SOSUKE

Want ham instead?

Sosuke tears off a small piece, but Ponyo grabs the entire slice and eats it.

SOSUKE

Oh, Mom.

(pause)

Ponyo likes ham.

LISA

So, she thinks she's human.

EXT. COAST ROAD - DAY

As Lisa races time, Fujimoto has returned to the sea. He follows the car, riding a fantastical yacht, sinking and rising, dodging freighters.

BENEATH THE SEA:

Fujimoto is headed for a ship's propeller.

FUJIMOTO

Whoa!

(pause)

Turn!

(efforts as he turns his yacht)
Clouds of grey muck and yuck fly into the sorcerer's face.



FUJIMOTO

(o.s., over boat)

Humans are disgusting!

EXT. DRY DOCK - DAY

A ship is being pulled onto the dock, inching forward, ready to settle. A CROSSING GUARD knowingly waves on Lisa.

CROSSING GUARD

Lisa, c'mon! Hurry up!

She makes it.

BENEATH THE SEA

Lost in the garbage and sewage, Fujimoto navigates muddy waters.

FUJIMOTO

All this waste. Filth.

EXT. COAST ROAD - DAY

Lisa hits ground level and spins past a minivan marked Property of the Senior Citizen Center.

LISA

Beat you there, ladies!

INT./EXT. LISA'S CAR - DAY

Sosuke looks out the window. He holds the bucket up for a fish-eyed view.

SOSUKE

Ponyo, you can see our house.

EXT. SCHOOL - DAY

Kids hanging out.

CHILDREN

(presence)

EXT. SENIOR CENTER - DAY

Lisa swirls into the parking lot.

LISA

Ask about the fish.

SOSUKE

(mouth obscured)

Yes.

LISA

Good luck.

SOSUKE

I will.

Lisa runs into the building as NAOMI, a female nurse, pushes an empty wheelchair toward the minibus.

LISA

(over back of head)

Morning, morning. Seems I'm always late.

NAOMI

Help me with another wheelchair?

LISA

(over back of head)

Sure.

Sosuke climbs out of the car. Green pail tenderly clutched in two hands, he walks past one of the old ladies, YOSHIE, as she is being helped from the bus.

YOSHIE

Good morning, Sosuke.

SOSUKE

Excuse me, I'm a little preoccupied, Yoshie.

YOSHIE

Is that so?

Shima lowers the second old lady, TOKI, from the bus.

TOKI

Sosuke, a moment...

SOSUKE

(o.s., over minibus)

Not now, Toki. I'm concentrating.

TOKI

(exasperated sound)

EXT. SCHOOL YARD - DAY

Sosuke is concentrating as he approaches the school.

SOSUKE

Maybe she *will* get mad.

He looks around, has an idea.

SOSUKE

I got it.

Sosuke places Ponyo's bucket under a bush.

SOSUKE

(over back of head)

You'll be safe here, Ponyo.

(pause)

I'll be back soon.

Sosuke backs away from the bush, thinking...

SOSUKE

I wonder if there are any cats around here.

(end over back of head)

He grabs a large leaf and lays it across the lip of the green pail.

SOSUKE

That should do it.

(pause)

Stay put. I'll be right back.

EXT. SCHOOL - DAY

More mingling...

CHILDREN

(presence)

WOMAN

(over back of head)
See you later...
(pause)
Hello there, Toshi.

INT. SCHOOL - DAY

Sosuke stands hesitantly inside the doorway. A TEACHER holds a baby while talking to the BABY'S MOTHER.

TEACHER

(over back of head)
I'll call you if her cough gets worse, but she looks fine.
(to the baby)
You good, little sweetie?

BABY'S MOTHER

Oh, thank you. Good.
(to the baby)
Bye bye.

Sosuke is noticed.

SOSUKE

Good morning, Sensei.

TEACHER

(over back of head)
Good morning, Sosuke.

The Baby's Mother exits.

BABY'S MOTHER

(over back of head)
Bye, Sosuke.

One young and fabulous KUMIKO, the class terror, enters.

KUMIKO

Sosuke.

SOSUKE

Yes, Kumiko.

KUMIKO

Look at me! My mother made me a new dress. Isn't it unique?

Sosuke could not care less.

SOSUKE

(closed-mouth grunt)

KAREN, a more observant female, joins them.

KAREN

(over back of head)
Sosuke, let's go play.

SOSUKE

Can't. Not now. I'm busy.

KUMIKO

(mouth obscured)
You're not busy, you're five.

SOSUKE

I am too. I have a job.

KUMIKO

You are so... aloof.

KAREN

Yeah.

Kumiko and Karen walk away in a huff. Sosuke now makes his break, edging out the door and slipping away.

EXT. SCHOOL YARD - DAY

Sosuke lifts the oversized leaf and peers into the pail.

SOSUKE

(over back of head)
(gasps)

Again, Ponyo looks plump, round and dead. Sosuke nudges Ponyo, but she doesn't move.

SOSUKE

Ponyo!

Ponyo yawns.

SOSUKE

(relieved laugh, cough, choke...)

Sosuke wipes tears from his eyes.

KUMIKO

(o.s., over Sosuke)
Oh, Sosuke.

SOSUKE

(gasps)
Kumiko is leaning over his shoulder.

SOSUKE

Ah! Kumiko!

KUMIKO

What is that?
(pause)

There are rules about bringing things to school you know.



SOSUKE

I know. This isn't school.
(pause)
These bushes are on the Senior Center's property.

KUMIKO

(over back of head)
Let me see.

Kumiko peers into the bushes.

KUMIKO

Oh, a goldfish.

SOSUKE

She's not *just* a goldfish. She's Ponyo.

KUMIKO

Ponyo?
(pause)
Let's see her.

SOSUKE

(o.s., over Ponyo)
Okay, but don't tell anyone she's here. The rules...

KUMIKO

(over back of head)
I know. I won't.

Sosuke pulls the pail out of the bushes.

SOSUKE

Look at her. Isn't she pretty?

Ponyo glares at Kumiko and turns away. Kumiko is indignant.

KUMIKO

That's the most boring goldfish I have ever seen in my entire life.
(line ends o.s.)

Ponyo sprays Kumiko with her now trademark fountain of water.

KUMIKO

(shrieks)

SOSUKE

(gasps)

KUMIKO

(looks at wet dress)
(cries)
(continues o.s.)

Sosuke thinks fast and bolts.

EXT. SENIOR CENTER - DAY

Sosuke sets down the slopping bucket.

SOSUKE

That one was Kumiko's fault.
(pause)
We should never judge others by their looks.

Sosuke sees a garden hose handy.

SOSUKE

Let's get you some more water.

Sosuke pulls on the garden hose.

SOSUKE

(efforts)
While attempting to manhandle the hose, Sosuke knocks over the pail and the water flows away and Ponyo is left flopping on an outdoor drain.

SOSUKE

(gasps)

Sosuke fills the bucket and plops Ponyo's chubby body into the water.

Dead again?

SOSUKE

Ponyo!

Ponyo opens her eyes and squirts Sosuke in the face.

SOSUKE

(startled, relieved, exhausted laughter)

That was my fault.

Pony squirts her friend a few more times.

SOSUKE

(closed-mouth laughter)

We hear:

YOSHIE

(o.s., over Sosuke)
There it comes again. I hear old Sosuke's voice.

EXT. OUTSIDE THE SENIOR CENTER - DAY

Yoshie and Noriko sit in their wheelchairs, waiting for something to happen as they take in a view of the lawn.

YOSHIE

But, I know our boy is in school right now, so it must be only in my head.

Sosuke comes through the brush, carrying his precious green pail.

SOSUKE

Look, Yoshie.
(pause)
I'm right over here.

YOSHIE

Oh, that's a relief, I haven't lost my mind quite yet.
(end over the back of her head)

SOSUKE

Are you ready to see my big surprise?

YOSHIE

(over back of head)

What is it?

SOSUKE

I'll show you. But first, guess what color she is?

YOSHIE

Hmmm, "she".

(pause)

She's red!

NORIKO

Red!

SOSUKE

That's right! How did you both guess that?

YOSHIE/NORIKO

(o.s., over Sosuke)

(together)

Let's see her, Sosuke, come on, show us.

SOSUKE

Okay.

The ladies peer into the bucket: something has happened today—a fish has come to visit.

YOSHIE

Well, look.

NORIKO

Oh, very pretty.

SOSUKE

Her name is Ponyo.

She likes to eat ham...

(Hear o.s. Ladies: "Ham? He said ham?")

SOSUKE (CONT)

She might do magic. That's the secret.
(end with mouth obscured)

(turns head)

She likes to eat ham and she can do magic.
(end with mouth obscured)

YOSHIE

(open-mouthed gasp)

SOSUKE

I got a cut on my thumb, and it went away.

(pause)

Because she licked it.

YOSHIE

(open-mouthed gasp)

Wha...?

NORIKO

(open-mouthed gasp)

YOSHIE

My back and hips could use some of that magic... Maybe she'd fix my hips for me.

NORIKO

I'd let a fish lick me if it would get me out of this wheelchair.

SOSUKE

(mouth obscured)

Well, I don't know about all that licking. I'd have to ask Ponyo.

Toki drives up in her electric chair.

TOKI

Let me have a look in that green pail.

SOSUKE

Yes, Toki-san.

Toki peers at the fish and recoils with fear.

TOKI

Hawh... It has a real face on it!

Sosuke is shocked: Toki can see what he sees, but it frightens her.

TOKI

Hurry up and put it back in the ocean or we'll have a tsunami.

YOSHIE

With you it's all tsunami, tsunami, tsunami, day and night.
(end line o.s.)

TOKI

Fish with faces who come out of the sea cause tsunamis. That's what they always say.

Ponyo is ready—

she squirts Toki.

TOKI

Ah!

(o.s., over Sosuke)

It's the tsunami! It's here!

(on screen)

Help!



TOKI (cont)

(she flails her arms)
Sosuke, put her back where
she belongs!
(line ends o.s.)
Sosuke runs. Lisa enters.

LISA

(open-mouthed gasp)
She turns to Toki.

LISA

(over back of her head)
Toki, what's the matter?

TOKI

Ah!
(pause)
I'm soaking wet, my clothes
are completely ruined!

EXT. OCEAN'S EDGE - DAY

Pulled back to the sea, Sosuke
and Ponyo descend along wet
and slimy boulders through
the scampering of crabs and
mollusks, down to the edge of
the water.

LISA

(o.s., over Sosuke)
Sosuke!

Down and down.

LISA

(o.s., over Sosuke)
Sosuke!
(pause)
Sosuke!

Sosuke hides beneath
a dark, wet rock.

LISA

(o.s., over Sosuke)
Sosuke!

Lisa is leaning over the
road's concrete barrier.

LISA

Come back here and apolo-
gize.
(exasperated breath)

Back to Sosuke, curled tight.

SOSUKE

(to Ponyo, over back of head)
Don't worry, Ponyo.
(pause)
No matter what, I will protect
you. I promise.

Ponyo gazes at Sosuke.
She speaks.

PONYO

Sosuke.

It's like the hiss of a wave, is
it real?

SOSUKE

(gasp)

PONYO

Sosuke.

We hear Lisa calling his name
in the background, overlapping
Ponyo.

SOSUKE

(a gasp, a laugh)

PONYO

Ponyo.

That was real.

Sosuke nods his head.

SOSUKE

(whispers)
Ponyo.

Lisa's voice becomes
a soft echo. Sosuke
points to himself.

SOSUKE

Sosuke.

PONYO

Ponyo loves Sosuke.

Ponyo does a few back-
flips. She has arrived!

Sosuke pulls his skinny knees
tight to his chest, his head
bows low, as if praying, and
he says, with all humility and
responsibility and truth:

SOSUKE

I will love you, too.

PONYO

Ponyo loves Sosuke!

SOSUKE

(laughs)

And, as if to answer his
sweet, childish joy, Fujimoto
rises from the frothy sea.

EXT. OCEAN - DAY

Fujimoto releases a quiver
of slithering, wiggle fish
into the sea and they quickly
transform into his obedient
minions, swimming toward the
shore.

EXT. OCEAN'S EDGE - DAY

Sosuke sees those scary
waves coming toward him and
Ponyo. He grabs the bucket.

SOSUKE

(gasps)

MINIONS

(moan)

Sosuke is no match for the min-
ions. Overwhelmed, he is pulled
under. As he loses his grip on
the bucket the minions grab it.
Sosuke is tossed and turned.

SOSUKE

(gasps)

(turns and gasps again)

Fujimoto sinks back beneath the surface with Ponyo in hand.

SOSUKE

Ponyo!

Sosuke pushes deeper into the water.

SOSUKE

(over back of head)

Ponyo! Ponyo!

(pause)

Ponyo!

The bucket drifts by. Sosuke pulls it to him.

SOSUKE

(gasps)

Ponyo! Ponyo?

Now, Lisa sees her son drifting deeper into the tumultuous water.

SOSUKE

Ponyo!

LISA

Sosuke!

She runs.

SOSUKE

Ponyo!

(pause)

Ponyo!

Lisa runs down the stairs and over the boulders.

SOSUKE

(o.s., over Lisa)

Ponyo?

LISA

(breathes, gasps)

Sosuke submerges, green pail in his outstretched arm.

SOSUKE

Ponyo!

LISA

(breathes, as she runs)

Sosuke re-appears, crying:

SOSUKE

Ponyo!

Lisa reaches him and pulls him into her arms and out of the rolling sea.

SOSUKE

(crying)

EXT. SENIOR CENTER - DAY

Lisa makes her way back to the center, a sobbing Sosuke in her arms. The Old Ladies move towards them.

BENEATH THE SEA

Fujimoto speeds through the ocean depths, Ponyo held prisoner in a silky bubble.

EXT. COAST ROAD - DAY

Lisa drives to the market.

INT./EXT. LISA'S CAR - DAY

A tired, sad Sosuke finds some comfort in an ice cream cone.

LISA

Listen, Sosuke.

(pause)

You know this could be for the best.

(pause)

I know you tried, but Ponyo is a fish. She wasn't meant to live in a bucket. The ocean is home to her.

(pause)

Anyway, let's get home.

Lisa weaves past an oncoming car.

LISA

(over back of head)

Hopefully, that spraying weirdo is gone.

Lisa leans toward Sosuke.

LISA

Can I have a lick?

(pause)

Hurry, it's starting to melt.
(takes a big lick)

Lisa careens a bit.

LISA

Yum. Dad's favorite. Me, too.

The tall grasses and weeds shimmer alongside the road.



LISA

I'm really sorry, baby.

[pause]

Dad is finally home tonight.

[o.s., over house]

You can tell him all about
Ponyo.

EXT. SOSUKE'S HOUSE - DAY

Lisa struggles through the
front door with a load of groceries.

LISA

[efforts]

Her son is drooping.

LISA

No more ocean today, okay?

SOSUKE

[o.s., over Lisa]

Mmmmm.

Sosuke stares longingly at the
ocean.

LISA

[o.s., over Sosuke]

Sosuke?

Lisa shares his view
of the sea.

LISA

Sosuke, time to come in now.

SOSUKE

Maybe if I leave the pail,

Ponyo will know where we live
when she comes back.

LISA

Do that.

[pause]

I think that's a lovely thing to
do for Ponyo.

SOSUKE

Mmmmm.

INT. SOSUKE'S HOUSE -

NIGHT

Lisa is steaming big leafy
greens. The phone rings.

LISA

Sosuke!

[over back of head]

Can you get that? It must be
your dad.

SOSUKE

[answers phone]

Hello?

[pause]

Yep.

[pause]

She's fine.

[o.s., over ship]

Are you at the dock yet?

KOICHI (O.S.)

[over ship]

I caught a second run. I have
to take it, so I won't be home
tonight. I'll signal you when
we pass. Can you help me out
with Mom?

SOSUKE

[pause]

No, you should tell her.

Lisa takes the phone.

LISA

[o.s., over her legs]

Hi, honey. Hmmm. What?

Sosuke sits with his toy boat.
The temperature rises.

LISA

Too many in a row, Koichi. Let
someone else take it.

[pause]

Go ahead, abandon your wife
and child up here on the cliff
all alone.

Lisa slams down the phone.

LISA

Jerk!

Lisa returns to the
kitchen and slams the
colander into the sink.

LISA

[frustrated sound]

Come on, Sosuke, let's get out
of here.

[ends under apron]

SOSUKE

What if Ponyo comes back?

LISA

[closed-mouth inhale]

[frustrated grunt]

Men are impossible.

Lisa decides on a beverage.
She pulls a beer from the
fridge, pops it and is drenched
in foam.

LISA

[startled reaction]

INT. SOSUKE'S ROOM -

NIGHT

Sosuke scans the ocean
with binoculars. Lisa lies on
the floor, clutching a pillow.
Sosuke sees a signal from a
passing ship.

SOSUKE

There's Dad!

[turns to Lisa]

Turn off the lights, Mom.
Don't you want to signal him?

LISA

[sighs]

Lisa is asleep on the floor.
Sosuke turns off the house
lights, then begins to work a
ship-to-shore flashing lamp.

INT./EXT. THE KOGANEI

MARU - NIGHT

Arai steers the ship while Koichi stands outside, signaling to Sosuke.

KOICHI

My son is working the signal all by himself!
(pause)
Can you believe that?

ARAI

Your wife must be very mad.

EXT. SHIP - NIGHT

A light flashes Morse code from the freighter.

SOSUKE

(o.s., over boat)
(reading)
S...O...R...

EXT. BALCONY OF SOSUKE'S

ROOM

Sosuke translates his dad's signals.

SOSUKE

...R...Y.
(turns to Lisa)
Dad says that he's very sorry.

Lisa yells out a message for Sosuke to transmit.

LISA

B...U...G...O...F...F.

Sosuke sends the signal.

SOSUKE

B...U...G...O...F...F.

LISA

(o.s., over Sosuke)
B...U...G...O...F...F

Dad sends another signal.

SOSUKE

Dad says he loves you.
(o.s., over Lisa)
Now he says, "Lots and lots."

LISA

(angry closed-mouth sound)

The wife rises and takes control of the messenger, signaling "You are a stink bug." Dad responds with an impressive light display on the ship.

SOSUKE

Wow!
(pause)
Nice, Dad.

Lisa storms off. Sosuke signals, "GOOD LUCK," back to Dad.

Dad signals back, "THANKS," "LOVE AND KISSES."

Sosuke goes inside and turns on the light. Lisa is akimbo on the boy's bed.

LISA

(sniffles)
Sosuke strokes Lisa's whacky hair.

SOSUKE

(over back of head)
Don't cry, Mom. I know Dad

SOSUKE (CONT)

breaks his promises sometimes.

(o.s., over Lisa's head)

But, he does his best for us. I promised Ponyo I'd take care of her, then I lost her.
(on screen)
I wonder if she's crying now.
Oooo. Lisa sits up and grabs her boy, squeezing him to death.

SOSUKE

(reacts to being squeezed)

LISA

You are so good.
(sings)

"When you wish upon a star,
makes no difference what you are..."

She continues humming, not knowing the words, and squeezing.

SOSUKE

(grunts from being squeezed)

LISA

Don't you worry Sosuke.
(pause)

You did your best. Ponyo will be fine.

SOSUKE

Mmmmm.

EXT. SOSUKE'S HOUSE - NIGHT

On the yellow house,
caught in the moonlight.



LISA

(o.s., over house)

I say we start with dessert and go backwards. It's been a weird day.

INT. FUJIMOTO'S BASE - DAY

Inside Fujimoto's Nautilus, Fujimoto's enchanted cave, an underwater dwelling of sand and glass, marble urns and coral carvings—pan down to find the man himself standing next to a transparent spherical aquarium.

FUJIMOTO

(o.s., over ceiling)

It's all my fault, I exposed you to the magic and you are too young to understand.

Ponyo's sisters swim out of their aquarium dwelling to get a look at Ponyo—trapped in her solitary bubble.

FUJIMOTO

(o.s., over sisters)

I keep the sea in balance. It's a great responsibility.

Fujimoto spears an olive-like cube of green food.

FUJIMOTO

(mouth behind collar)

You will promise me this: you must never go back to the surface.

The toothpick pierces the bubble and the green substance is presented to an unwilling Ponyo.

FUJIMOTO

(o.s., over Ponyo)

Eat! Eat, Brunhilde.

PONYO

I want ham!

(spits the food away)

FUJIMOTO

(gasps)

Ham?

(pause)

Did you eat their food? What else?

(o.s., over Ponyo)

Did you... taste blood, Brunhilde?

PONYO

(begin over back of head)

My name is not Brunhilde.

(pause)

It's Ponyo.

FUJIMOTO

Ponyo?!

PONYO

Ponyo! Ponyo loves Sosuke!

(spins around)

I will be a human, too.

FUJIMOTO

Human?

(pause)

What do you know about humans?

(very slight pause when he grits his teeth)

They spoil the sea.

Ponyo's sisters watch, jaws dropped, scared.

FUJIMOTO

(o.s., over sisters)

They treat your home like their empty black souls.

Fujimoto stares off into the distance.

FUJIMOTO

I was once a human myself, Brunhilde.

FUJIMOTO (CONT)

(pause)

I had to leave humans behind to serve the earth.

PONYO

Hands! I want hands!

(looks at feet)

I don't want these flippers any more!

(o.s., over Fujimoto)

I want feet like Sosuke!

FUJIMOTO

(closed-mouth grumble)

That's enough!

(startled reaction)

PONYO

(straining sounds)

PONYO'S SISTERS

(open-mouthed reactions)

Ponyo strains and strains—what's happening?—and strains, and then she sprouts appendages—inferior, scrawny little chicken-like three-toed legs. It seems inevitable.

PONYO

(efforts as legs pop out)

FUJIMOTO

(shocked reaction)

PONYO'S SISTERS

(open-mouthed gasps)

Ponyo puts her fish shoulder to the wheel.

PONYO

(efforts as arms pop out)

I made hands!

(pause)

I made feet, too!

(pause)

Look!

(begin with mouth obscured)

Look!

FUJIMOTO

What? Oh, no! Don't tell me you've tasted human blood.

PONYO

I'm going to Sosuke.

FUJIMOTO

Enough!

(pause)

You're making a terrible mistake.

(pause)

Don't do it.

(pause)

Stop it, stop changing now!

(o.s., over his hands)

Revert! Revert! Revert!

PONYO

(sounds from being squeezed)

Ponyo's bubble squishes and squirts through Fujimoto's gripping fingers.

FUJIMOTO

(reacts, o.s.)

The bubble gets bigger.

FUJIMOTO

(reacts, o.s.)

Giant drops of sweat are sprinkled across Fujimoto's desperate face.

FUJIMOTO

Stop, stop, don't change, don't change. Revert, obey, revert! (squeezing efforts, o.s.)

Ponyo's bubble grows ever bigger. Again, as if inevitable.

FUJIMOTO

Ah!

(pause)

I need more power!

Fujimoto chugs some elixir from a long-necked bottle.

FUJIMOTO

(drinking sounds)

PONYO

(o.s., over Fujimoto)

Let me out, let me go. I want to see Sosuke! Let me go!

Fujimoto swallows and returns to Ponyo.

PONYO

Let...me out!

Fujimoto holds his hands over Ponyo, casting a spell.

FUJIMOTO

Be still. Be still, sweetheart.

(pause)

You can't be human and magic at the same time.

PONYO'S SISTERS

(open-mouthed whimpers)

Let her go, let her free.

Ponyo returns to her normal goldfish self and floats in her prison bubble; quiet, she sleeps.

FUJIMOTO

(sighs)

She's already so powerful. She is just like her mother.

Fujimoto gently lifts Ponyo

in his long fingers.

FUJIMOTO

(o.s., over Ponyo)

She should remain innocent and pure forever.

PONYO'S SISTERS

(whisper to each other)

(yelps as Fujimoto approaches)
Let her go, let her go.

Fujimoto places Ponyo in the aquarium with her sisters. Her bubble—like Sleeping Beauty's tomb—rests solidly on the bottom. Close on Fujimoto.

FUJIMOTO

I don't have the power to hold her for long.

(pause)

I need her mother now.

(gasps)

(shakes head, gasps again)

A breach in the cavern has allowed a swarm of pink and blue CRABS to swarm in, suddenly. Hundred of them—on a side-stepping mission.

FUJIMOTO

Ah!

(over back of head)

They're headed for my elixirs. (shooes away crabs)

Shoo! Get out of here!

Fujimoto grabs his bottles of elixir and shoves them in an ancient freezer.



FUJIMOTO

[mouth mostly obscured]
That was very close. My shields are weakening. I must be careful not to upset the balance of nature.

Fujimoto runs back into the main room.

FUJIMOTO

(over back of head)
Calm. I must remain calm.
(he turns around)
When I think of meeting her again, my heart won't stop pounding. Hurry, hurry.

He turns out the lights.

FUJIMOTO

(mouth mostly obscured as he runs across room)
All right, focus on work. This batch should be ready.

Fujimoto runs down a flight of stairs.

INT. ANTECHAMBER/**FUJIMOTO'S HOUSE- DAY**

A secret chamber. In the bowels of this coral cavern is a dark room filled with files and bottles and secret stuff.
Fujimoto enters.

FUJIMOTO

At least there aren't leaks down here.

Fujimoto heads to a vault door. Like an old-fashioned Chicago bank, this door, marked "1907," has a spinning lock wheel and weighs a ton.

FUJIMOTO

(efforts)
(over back of head)
This door still won't shut tight.

INT. ELIXIR VAULT - DAY

Fujimoto opens the door.

FUJIMOTO

I shall fix that next.

He steps inside.

FUJIMOTO

If even one living creature got in here...

Fujimoto proceeds to prime the well. Into a deep, coral-walled well, glowing from its golden depths, Fujimoto pours an emerald liquid—the new batch of life force elixir. He drinks the final luminous drop.

FUJIMOTO

(reacts to the elixir)

Ah, yes. Superb.

(Pause)

I feel the power of the ocean in the furthest corners of my DNA.

(cut to wide shot)

When this well is full, the Age of the Ocean will begin again.
(leans forward)

An explosion of life to match the Cambrian Age.
(pause)

An end to the era of those abominable humans.

Fujimoto leaves, closing the vault door behind him.

FUJIMOTO

(o.s., over door)

Ach, this door...

(having trouble getting the door to shut)

EXT. FUJIMOTO'S BASE - DAY

Fujimoto takes off in his fantastical yacht.

INT. FUJIMOTO'S BASE

Ponyo's sisters start to chew on the rubbery bubble which entraps their big sister. They nibble and chew as the slumbering princess fish awakens.

PONYO'S SISTERS

(presence)

Come out, come out.

The prison bubble pops.

With incredible will power, the goldfish pulls and pushes and voilà! She sprouts those bird-like arms and legs.

PONYO'S SISTERS

(gleeful sounds)

Sister, sister.

PONYO

(kisses a sister)

Look out—Ponyo grows teeth!
Real chompers!

PONYO

Teeth!

PONYO'S SISTERS

(baby talk)

(laugh while hanging onto
Ponyo's foot)

Teeth, teeth!

Her fate is revealed:

PONYO

I'm going back to Sosuke!

Ponyo willfully, but magically, creates a hole in the globe aquarium and water streams out.

PONYO'S SISTERS

Ah!

She now drills a passage in a porthole. Sea life rushes in.

INT. ELIXIR VAULT - DAY

Ponyo is swept toward the vault door, which—in her attempt to not be swept away—she inadvertently opens. The aquamarine sea flows into the well and the elixir erupts in a golden stream, transforming Ponyo into a real little girl—with pudgy arms and legs and tummy and bellybutton.

EXT. OCEAN - DAY

Ponyo, her sisters, and armies of sea creatures burst from Fujimoto's sunken base and rush toward the ocean's surface.

PONYO'S SISTERS

(presence)

Teeth. Feet. Hands.

PONYO

(straining sounds)

Free!

PONYO'S SISTERS

(cheerful sounds)

Free!

Ponyo's sisters, like a tiny hurricane of gold, swirl and meld and transform into a school of giant fish.

EXT. THE SURFACE OF THE OCEAN - DAY

This leaping school of giant fish bursts from the water. They plunge back into the sea, rocking Koichi's ship.

EXT. KOICHI'S SHIP - DAY

Rocked and startled, out of nowhere this tumultuous wave comes.

KOICHI

A waterspout!

ARAI

Captain, look over there!

A mass of huge fish, rolling together in unison, race toward the ship.

ARAI

(o.s., over ship)

It's a rogue wave!

KOICHI

(o.s., over ship)

Turn her into the waves!

Koichi peers through his binoculars, he sees something strange.

KOICHI

(gasps)

What is that?

Ponyo—the girl—barefoot on her sturdy little child legs, with arms pumping, runs across the back of the diving fish. Koichi watches, incredulous.

ARAI

(begin with mouth obscured)

Captain! The radio and the radar just went dead!

KOICHI

It's a little girl.

(pause)

She looks like she's about Sosuke's age.

EXT. SCHOOL - DAY

Parents collect their children from school. The rain is coming down now, hard and cold.

SCHOOLKIDS

(presence)

INT. SCHOOL - DAY

A MOTHER leaves with her young one. Sosuke stands in the hallway.

MOTHER

Thanks again.

TEACHER

(over back of head)

Sure. See you tomorrow.

(to Sosuke)

It's raining so hard, Sosuke. Wait and I'll take you over myself.

SOSUKE

That's all right, I'll take the shortcut.

(pause)

Goodbye, Sensei.

TEACHER

Bye, Sosuke.

(over back of head)

Be careful out there.

EXT. SCHOOL YARD - DAY

Sosuke crosses the school yard to the senior center.



INT. SENIOR CENTER - DAY

Sosuke lets himself in through the heavy door. Rain is pelting, lights are out. Staff members run about, tending to the senior citizens in the dark.

SENIOR CITIZENS

(presence)

Lisa, hands full, enters the lobby.

LISA

Sosuke.

(pause)

I'm sorry.

(pause)

The door wouldn't open, right?

The power just went out.

(pause)

Everything okay at school?

SOSUKE

(over back of head)

Mmmm.

NAOMI passes by and speaks softly with Lisa.

NAOMI

Lisa.

(pause)

We'll be fine here. Go on home.

LISA

Are you sure you don't need my help?

NAOMI

(o.s., over Lisa)

Don't worry, we'll be fine.

(on screen)

We're thinking of spending the night here.

(pause)

If I were you, I'd get out of here now...

(pause)

...and get back home while you still can.

LISA

(over back of head)

Wait here, Sosuke, I'll be right back.

SOSUKE

Okay.

Lisa leaves the room and Sosuke approaches Yoshie and Noriko. The ladies are sitting in their wheelchairs, watching rain fall.

SOSUKE

Hi, Yoshie.

YOSHIE

Oh! Sosuke! Is that you?

(pause)

It's so dark, I can barely see you.

Sosuke hands Yoshie an origami goldfish.

SOSUKE

Here, Yoshie, I made this for you.

YOSHIE

Oh! What do we have here?

SOSUKE

There's one for you, too, Noriko.

NORIKO

Thank you, Sosuke.

TOKI

(o.s., over ladies)

I can't see a thing!

Toki enters in her wheelchair.

TOKI

I don't know why we're still here, it's just a little rain.

(o.s., over Sosuke)

I want to go back to my own house.

The lights suddenly come on.

YOSHIE

Ah, yes, that's more like it.

NORIKO

Now, let's see.

(looks at what she's holding)
Your goldfish!

YOSHIE

Maybe the lights came back on because Sosuke's here.

The TV is tuned to the weather, but there's a lot of signal interference.

TV ANNOUNCER

...They're now calling the bizarre event a "micro-typhoon."

(interference)

Ships in the affected area should exercise extreme caution...

The transmission is interrupted. Toki fiddles with the remote control.

TOKI

This stupid TV.

(cut to profile)

Nobody understands weather anymore. Might as well look at shadows or listen to crickets.

The TV announcer continues in the background.

TV ANNOUNCER

(o.s., Under scene)

Television and radio transmission are being affected, and viewers in some areas may experience poor reception. If you have been notified to evacuate, please give the authorities your full cooperation. The micro-typhoon is

TV ANNOUNCER (CONT)

bringing heavy rain and high winds to some areas, with the possibility of landslides, flooding, and tidal surges. Remain tuned to this channel for further updates on the progress of the storm. And, as always, exercise extreme caution.

YOSHIE

(over back of head)

You should take your mom home now, Sosuke.

(on screen)

We've got our lucky goldfish to keep us company, so I'm sure we will be just fine.

SOSUKE

Mmmm.

Sosuke walks over to Toki and fishes another origami out of his pocket.

SOSUKE

This is for you, Toki.

TOKI

I can't tell what it is, it's all wrinkled. It's a...

SOSUKE

(unfolds it for Toki)

It goes like this.

TOKI

It's a... grasshopper.

SOSUKE

No, it's the *Koganei Maru*.

YOSHIE

That's the name of your father's ship, isn't it, Sosuke?

SOSUKE

(over back of head)

Mmmm.

TOKI

Still looks like a grasshopper.

Lisa appears at the door of the kitchen, wearing her coat.

LISA

Sosuke.

(pause)

We've got to get on the road. Let's hurry and say goodbye.

SOSUKE

Mmmm.

(turns to the ladies)

Ladies.

(bows)

Good evening.

YOSHIE/NORIKO

(over back of heads)

Good evening, Mr. Sosuke.

TOKI

Be careful the wind doesn't blow you away.

EXT. SENIOR CENTER - NIGHT

Lisa opens the driver's side door.

LISA

Hurry. Slide in.

INT./EXT. LISA'S CAR - NIGHT

It's a typhoon out here.

LISA

Now the phones are out too.

Lisa drives along the coast. The sea is boiling.

SOSUKE

The ocean looks all puffed up.

Sosuke sees a ship struggling in the waves.

SOSUKE

You think the storm could sink the ships?

LISA

Ships can handle a storm. They go out to sea. That's what your father's doing, right now.

Sosuke notices a lunging black fish, it's galloping behind them around the curve.

SOSUKE

I saw a fish!

(pause)

Did you see that, Mom?

LISA

Put your seat belt on.

EXT. DRY DOCK CROSSING

Lisa races towards the dry dock. The place is a river of rushing water; the two crossing guards wave her to a stop. They shout to be heard



above the wind and rain and waves crashing against the harbor's cement walls.

CROSSING GUARD A

(mouth obscured)

Hold on, Lisa. Can't cross here.

CROSSING GUARD B

Looks like they're going to evacuate this side.

LISA

Is it mandatory?

(tiny pause)

There are still a few people up at the senior center. You should get them out.

CROSSING GUARD B

The sea wall is high, they'll be all right.

LISA

OK, but right now I need to get home.

CROSSING GUARD B

Well, you can't cross here.

CROSSING GUARD A

Take the mountain road.

It's blowing and the rain is torrential, lights are out, tempers are short, nerves are frayed. Lisa is going home.

INT. LISA'S CAR - NIGHT

She straps on her seat belt and says:

LISA

Hold on, Sosuke.

SOSUKE

Mmmm.

Lisa begins inching the car toward the flooded crossing.

CROSSING GUARD B

Big one coming!

CROSSING GUARD A

Go back, Lisa!

The wave is building, stretching high, ready to break.

CROSSING GUARD A

Here it comes!

CROSSING GUARD B

Let's get out of here!

The men run. Lisa revs her engine. She waits for the water on the dry dock to be sucked back into the enormous wave and when it recedes, she guns it.

EXT. COAST ROAD - NIGHT

Sosuke stares out the window.

The waves are like fish, they are enormous and black and shiny. But, now there are fish, too—black and shiny and enormous, rolling and leaping and moving close on the road and the car—one can barely tell the difference between wave and fish. Sosuke can.

SOSUKE

The fish are following us now.

LISA

(over back of head)

Seat belt, Sosuke! Seat belt!

And now, the most wonderful, incredible thing: Ponyo, running along the backs of the fish, leaping with them, above them, between them, her eyes on the prize—Sosuke. She is a laughing, red-haired little girl, tight-rope along the spines of giant sea monsters.

SOSUKE

(gasps)

Sosuke falls over as Lisa takes a sharp curve.

SOSUKE

Ah!

LISA

Hang onto something!

Ponyo sprints along the waves, chasing after Sosuke.

INT. LISA'S CAR - NIGHT

Lisa is a wild thing herself.

LISA

That wave is just after us!

Through the window, Sosuke watches Ponyo run. Lisa speeds around a corner and Ponyo can't quite keep up.... she falls into the sea foam.

SOSUKE

Mom, the little girl just fell in!

LISA

What?

SOSUKE

She was running on fish and she fell!

Lisa slams on the brakes.

EXT. PROMONTORY ROAD - NIGHT

Lisa gets out of the car. Sosuke follows.

LISA

Where?

They look at the water, but all they see are massive waves.

LISA

(to herself)

I've never seen the ocean like

LISA (CONT)

this.

(turns to Sosuke)

Sosuke, where did you see a little girl?

SOSUKE

She was out there, running on top of huge fish.

LISA

(o.s., over Sosuke)
Impossible.

A massive wave is headed toward them.

LISA

Sosuke... Let's go!

In an instant, the wind catches Sosuke and pulls him over the guard rail.

SOSUKE

Ah!

Lisa makes a leaping grab and pulls him back.

LISA

(efforts)

Lisa pushes Sosuke into the car with her, then hits the gas, escaping a tremendous rush of water.

INT./EXT. LISA'S CAR - NIGHT

Lisa tears up the hill.

LISA

Hold on, Sosuke, we're almost home.

EXT. SOSUKE'S HOUSE - NIGHT

Lisa speeds around the bend, toward the house. In the near distance, out of a flood of foaming, inky blue water, dances the green bucket.

SOSUKE

(gasps)

Now, Ponyo emerges from the water, taking the bucket, running with it, toward the car.

Lisa gets out of the car, staring.

LISA

There's a little girl...
(waving to Ponyo)
Come over here! We'll help you!

Sosuke runs toward Ponyo.

LISA

(mouth obscured)
Stay there, Sosuke!

PONYO

(gasps at the sight of Sosuke)

Ponyo runs toward Sosuke, ducking between Lisa's legs.

LISA

(breathes as she runs)
(reaction as Ponyo slips beneath her)
Ponyo leaps into Sosuke's arms and hugs him.

SOSUKE

(squeezed reaction)

Lisa runs up.

LISA

Sosuke, do you know this girl?

Sosuke looks Ponyo over.

SOSUKE

Ponyo?

PONYO

Mmmmm. It's me, Ponyo!

SOSUKE

It is you!

PONYO

(laughs)

SOSUKE

Mom!

(pause)

Ponyo came back, and she's a little girl now.

(Reacts to Ponyo jumping on him)

LISA

Huh?

A huge waterspout rises into the night sky. Ponyo's tiny sisters ride atop it.

PONYO'S SISTERS

(hootling and hollering)
Sosuke! Sosuke!

PONYO

(to her sisters)
I found Sosuke!



Large golden raindrops fall from the sky. Lisa scoops up the kids and heads to the yellow house on the cliff.

LISA

(efforts as she picks them up, carries them to door)

INT. SOSUKE'S HOUSE - NIGHT

Lisa sets the kids down.

LISA

(efforts)

All right...

(turns to Sosuke)

Sosuke and Ponyo...

(turns to Ponyo)

Life is mysterious and amazing.

(turns to Sosuke)

But, we have work to do now.

(turns to Ponyo)

And, I need both of you to stay calm.

(pause)

Me, too.

Ponyo nods.

LISA

Good girl.

Lisa pulls a round emergency light from its wall socket.

LISA

You can take off your raincoat now, Sosuke.

(turns to Ponyo)

I've got a job for you, Ponyo.

(pause)

Will you hold the light?

The light is green and white and bright and heavy and altogether fabulous.

PONYO

(gasps)

LISA

Stay here while I get a towel.

INT. LIVING ROOM - NIGHT

Sosuke and Ponyo run into the room. Ponyo is here, she's there, she's everywhere.

SOSUKE

Here, this way!

PONYO

(reacts to going the wrong way)

SOSUKE

(laughs)

PONYO

(over back of head)

Smells like you in here!

Ponyo smacks into the sliding glass door.

PONYO

(over back of head)

Ow.

SOSUKE

(over back of head)

Ponyo!

Ponyo runs straight into the fluffy towel Lisa is holding.

PONYO

(reacts to being caught)

LISA

There! I gotcha!

(pause)

Now, let's rub you down and dry you off.

PONYO

(open-mouthed reactions to being dried off)

LISA

Look at that pretty red hair, it's almost dry.
(open-mouthed surprised sound)

PONYO

(open-mouthed confused sound)

LISA

(o.s., over Ponyo)
Your clothes are dry, too.

SOSUKE

That's because Ponyo was a fish, Mom.

(pause)

Water can't make her wet.

PONYO

Mmmmm.

Ponyo buries her nose in the towel.

PONYO

(mouth obscured)
I really like this thing!

LISA

So.

(pause)

Let's calm ourselves down with a hot drink.

Lisa dons her apron and goes to the sink.

LISA

Ponyo, will you hold the light for me?

PONYO

(over back of head)
Coming!

Lisa holds up the kettle.

LISA

Okay, who assumes the water is working?

SOSUKE

I do!

PONYO

I do!

Lisa turns the tap and yes, there is water.

SOSUKE

Water!

PONYO

Water!

SOSUKE

We have our own water tank outside in the yard.

LISA

And, who thinks the stove will light?

(turns knob)

And... light!

(the burner lights)

All right!

PONYO

All right!

SOSUKE

We have our own propane tank.

Lisa goes to the refrigerator and gets milk and honey.

LISA

Let's all sit at the table.

SOSUKE

Okay.

PONYO

Okay.

Ponyo, still clutching towel and lamp, runs to the window.

SOSUKE

Ponyo, the table's over here.

Ponyo jumps onto her chair and stands on it.

SOSUKE

Now, sit down, like this.

PONYO

(happy sound)

SOSUKE

Now put your stuff down.

PONYO

Ponyo shakes her head no.

SOSUKE

You need to use your hands.

PONYO

No, I'll use feet.

Ponyo wiggles her pudgy pink toes like fingers.

SOSUKE

Look at that!

Lisa arrives with a tray of drinks.

LISA

Mmmmm.

(pause)

What are you doing?

SOSUKE

Look at her feet!

(pause)

They're just like hands.

Lisa sets a mug in front of Ponyo.

LISA

(o.s., over Sosuke)

Ponyo.

(gives Sosuke a mug)

Sosuke.

Ponyo watches Sosuke to see what to do. Sosuke stirs his drink.

SOSUKE

This is the best!

Sosuke licks his spoon. Ponyo stirs her drink and licks her spoon.

PONYO

(closed-mouth yummy sound)

SOSUKE

(sound as he pulls spoon out of mouth)

(blows on his drink)

PONYO

(blows on her drink)

LISA

(closed-mouth laugh)

PONYO

(downs her drink)

(sighs)

(hiccup)

Lisa finishes her tea.



LISA

(closed-mouth sigh)
(open-mouthed inhale)
That sure hit the spot.
(pause)
So, what would the two of you like to do now?

PONYO

Ponyo wants ham!

SOSUKE

All she thinks about is ham, Mom.

Ponyo nods.

LISA

I'll make some dinner, then.

(pause)

But first we should start the generator so we can call Koichi.

SOSUKE

(to Ponyo)

That's my Dad. We talk to him on the radio.

(pause)

He's out at sea right now, but he'll be fine.

PONYO

Is he an evil wizard?

SOSUKE

No, of course not.

(o.s., over Lisa)

He's the captain of a ship.

LISA

So, Ponyo.

(pause)

What's your dad like?

PONYO

He hates humans.

(pause)

He keeps me in a bubble.

SOSUKE

(surprised reaction)

PONYO

So I swam away from home.

SOSUKE

(even more surprised reaction)

LISA

So what's your mother like, then?

PONYO

Oh, she's big, and so beautiful...

(turns to Sosuke)

...but she can be scary.

SOSUKE

Just like my mom.

LISA

(laughs)

INT. STORAGE ROOM - NIGHT

Lisa enters and kneels down by the generator. Ponyo and Sosuke follow.

LISA

Ponyo, over here, please.

Lisa tries to start the generator.

LISA

(efforts)

(breaths)

Ach! Looks like something's wrong with it.

SOSUKE

Maybe it's clogged.

PONYO

It is clogged.

(points to the generator)

It's clogged right over there.

LISA

(efforts fiddling with the generator)

Ponyo focuses on the generator.

PONYO

(strained sounds)

SOSUKE

(gasps)

The generator grinds to life. Lights come on.

LISA

All right!

PONYO

It's light now!

Sosuke is stunned.

SOSUKE

Ponyo, you're enchanted.
(end over back of head)

EXT. SOSUKE'S HOUSE - FRONT YARD - NIGHT

Lisa sets up an antenna on the lawn.

PONYO

(mouth obscured)

Antenna! Antenna!

SOSUKE

Hey, Mom.

(pause)

Did all the ships out there sink do you think?

LISA

I don't see any light out there.

INT. SOSUKE'S HOUSE - NIGHT

Lisa gingerly turns the dial on a shortwave radio. Ponyo winces at the feedback.

PONYO

Too loud!

SOSUKE

What's wrong?

LISA

I can't get any reception,

that's unusual.

(speaking into microphone)

Transmitting from JA4LL.

JA4LL

(o.s., over antenna)

Come in, Koichi. This is Lisa, Sosuke, and Ponyo. We want-ed you to know that we're all doing fine.

Lisa moves the micro-phone toward Sosuke.

SOSUKE

(yelling into microphone)

I am taking care of everyone, Dad.

PONYO

(into microphone)

Ham!

INT. SOSUKE'S HOUSE - COFFEE TABLE

Sosuke and Ponyo, sit-ting at the low living room table, eagerly dump instant noodles into their bowls. Ponyo crushes hers.

SOSUKE

(laughs)

Lisa enters with the kettle.

LISA

(over back of head)

Got your noodles ready?

(kneels to pour water)

Be careful, it's really hot.

Lisa pours water into each bowl and places a lid on top.

LISA

(over back of head)

It's not ready yet.

SOSUKE

It takes three minutes.

The children wait patiently, then Lisa returns.

LISA

(o.s., over Ponyo)

Okay! Close your eyes.

(kneels)

Keep 'em shut.

(leans forward)

Ponyo.

(o.s., over Ponyo)

No peeking.

PONYO

(gasps)

Lisa puts something in the bowls and replaces the lids.

LISA

Get ready to look now.

(touches the lids)

Abracada...

(removes the lids)

...bra.

SOSUKE

Ah!

PONYO

Ah!

The bowls now con-tain slices of ham.

PONYO

It's ham!

SOSUKE

Careful, it's hot.

(Sees Ponyo stick boiling hot ham in her mouth)

Ah!

Ponyo dances around with her mouth open.

PONYO

Hot! Hot! Hot hot hot!

LATER

Ponyo slurps her noodles, drowsy.

PONYO

(sleepy sounds)

First her eyes droop, then her eating slows, and then Ponyo rather elegantly topples over, fast asleep under the table.

SOSUKE

Hey, Mom, Ponyo fell asleep. (end with mouth obscured)

PONYO

(snoring)

Lisa puts Ponyo on the couch and tucks a blanket around her.



SOSUKE

(mouth obscured)

Do you think Ponyo came from far, far away?

LISA

I'm sure of it.

(pause)

But, where?

EXT. SOSUKE'S HOUSE -**NIGHT**

Lisa looks out the window.

LISA

Look outside, Sosuke. The waves have calmed down.

SOSUKE

Maybe because Ponyo fell asleep?

LISA

See that light?

A light flickers far off on the mountainside. It almost looks like a signal.

INT. SOSUKE'S HOUSE -**NIGHT****LISA**

It's moving.

(pause)

There's somebody over there.

SOSUKE

That's the senior center.

The light disappears.

SOSUKE

I don't see it now.

LISA

(over back of head)

Did they evacuate? The seniors might be in trouble.

EXT. SOSUKE'S HOUSE -**NIGHT**

Lisa goes outside for a better look.

LISA

(over back of head)

Sosuke, stay here with Ponyo.

Lisa looks at the water covering the road.

LISA

(to herself)

I've got to go help them.

(pause)

I could get there if I took the mountain road.

Lisa goes back to the house.

LISA

Sosuke, I should go to the senior center.

SOSUKE

I'll go with you.

LISA

I'd feel better if you stay here.

INT. SOSUKE'S HOUSE -**KITCHEN**

Lisa prepares emergency food.

SOSUKE

But, why can't we come?

(pause)

We'll wake up Ponyo and take her with us.

You can do it, I'll be back.

SOSUKE

Promise?

LISA

I promise.

SOSUKE

You promised.

LISA

(mouth obscured)

I love you, Sosuke.

EXT. SOSUKE'S HOUSE -**NIGHT**

Lisa gives Sosuke a thumbs-up, then drives off.

INT. SOSUKE'S HOUSE -**NIGHT**

Sosuke pulls the door shut. He sits at the foot of the couch, next to Ponyo. Quietly.

PONYO

(snoring)

EXT. THE KOGANEI MARU -**NIGHT**

The sea is frightening. The ship rocks violently. Waves crash against the sides. Arai yells down to Koichi from the bridge.

ARAI

Captain, I can see the lights of a city up ahead.
(end over back of head)

KOICHI

(over back of head)

Finally.

(cut to front)

We can get our bearings again.

ARAI

We're someplace I've never seen before.

Cut to a shot of the moon over a band of twinkling lights.

ARAI

(o.s., over lights)
Did the storm blow us to China?

Koichi looks at the "city" through binoculars. He pans up to the moon.

KOICHI

(o.s., over water and clouds)
That's a huge wall of water.
(o.s., over the moon)
Why is the moon so close?

Cut to a two-shot of Arai and Koichi. Koichi grimaces.

KOICHI

(grimacing sound)
That's no mountain we're looking at.
(pause)
And, that's no town, either.
Those lights are ships.

Beneath the moon, we see a massive wall of water with hundreds of ships piled at its base. Koichi and Arai stare from the bridge.

KOICHI

(over back of head)
The moon's so close, its gravity is forcing the ocean to rise.

ARAI

(over back of head)
The ocean is rising?
(pause)
What's going on here?

BANG! Something hits the ship, shakes it.

KOICHI

(gasps)

ARAI

(gasps)

The propeller stops.

HELMSMAN

The engine stopped!

KOICHI

Try to hold her steady.
(Turns to Arai)
Arai, drop the sea anchor.

ARAI

Aye-aye, captain!
(end over back of head)

Koichi turns to see a triangle, a dome of light heading toward the ship at high speed.

KOICHI

Something's coming.

It takes a moment to make out the form, but then there is a form. It's a woman. We make out a beautiful, enormous face, with long, flowing pink hair, a jeweled forehead and eyes so stunning and kind. This is GRAN MAMARE, Ponyo's mother. Yes, she is **big**. And, she looks right at Koichi. The Goddess passes directly under the ship, filling its shadow with her flowing robes and lightly undulating body. She leaves a wake as she passes.

KOICHI

Ah!
(gasps)

Koichi looks over the side of the ship and sees Gran Mamare's face. She looks directly at him. Koichi is left holding a fish.

KOICHI

I just saw the Goddess of Mercy.
(gasps at fish in hands)
(startles at sound of engine)
Suddenly, the ship's propeller starts to turn.

ARAI

The engine's working.

HELMSMAN

It was her.

ARAI

So, you saw her too?
(pause)
I thought I might be hallucinating.

HELMSMAN

Thank you for protecting us, Goddess of Mercy. Thank you for protecting us, thank you for protecting us...

Arai claps his hands twice and bows. In the distance we see Gran Mamare pass under the tangled mass of ships—that mountain in the distance—as she frees them from their fate. She swims up, over the wall of water, and out of sight.



EXT. OCEAN SURFACE -

CLIFF BENEATH SOSUKE'S

HOUSE

Fujimoto teeters on the heads of his fishy minions. He motions for them to rise higher.

FUJIMOTO

Higher. Higher.

MINIONS

(efforts)

Fujimoto is lifted, rising to the level of the grassy cliff and the yellow house. He peers in the window. He's about to be lifted over the fence and tries to get a grip on a picket when he receives a jolt.

FUJIMOTO

(gasps)

He puts his hand near the fence again and the fence zaps him again.

FUJIMOTO

(gasps)

That's got a real barrier spell on it.
(looks up)
How did she learn to do something like that?

EXT. SOSUKE'S HOUSE - NIGHT

The minions heave Fujimoto toward the window and he peers through the glass—spotting Ponyo and Sosuke asleep on the couch.

PONYO

(sleeping sounds)

Fujimoto looks in through the window.

FUJIMOTO

(shocked reaction)

I can't believe it! No! She's turned into a human!

The minions suddenly begin to sway violently.

MINIONS

(laugh from being tickled)

FUJIMOTO

(yells as he loses his balance)

Hold still! What are you doing?

(gasps as he looks down)

We see Ponyo's hundreds of little sisters nibbling at the base of the minions' tower of water.

FUJIMOTO

Girls! Stop! Please!

(yells o.s., over legs)

(on screen)

Respect your father!

(yells as he falls)

Fujimoto plunges into the sea.

PONYO'S SISTERS

(giggling)

FUJIMOTO

(frustrated gasp as he surfaces)

This is serious! I want to save your sister!

(gasps as he turns)

Suddenly, as he is about to tumble in an avalanche of water, Fujimoto sees Gran Mamare's aurora borealis of brilliant light approaching. He gets a little giddy.

FUJIMOTO

Finally here.

(pause)

She has come.

As the Sisters scurry toward their mother, Fujimoto swims back to his vessel. Gran Mamare surfaces in front of him. She fills the screen with her serene beauty. Her voice is an angel.

GRAN MAMARE

Fujimoto.

Fujimoto is shy around the Goddess, a little flummoxed. She is quite formidable.

FUJIMOTO

You've come, my beloved.

GRAN MAMARE

Look at my ocean.

She swims onto her back.

GRAN MAMARE

(one run-on sentence)

Something has changed. It's like my ancient Devonian seas, full of magic and power.

Fujimoto rushes through the bad news.

FUJIMOTO

You're going to be very upset, my dearest.

(pause)

Ponyo got into my elixirs. And she drank human blood.

GRAN MAMARE

Ponyo?

(little laugh)

What a lovely name.

FUJIMOTO

(Closed-mouth gasp as Gran Mamare approaches)

It's all my fault really.

(over boat and Gran Mamare)

She's so powerful, she's

opened a hole in the fabric of

FUJIMOTO (CONT)

reality.

(cut to his face)

She doesn't understand, but she wouldn't listen to me.
(over back of head)

She became a little girl and she loves a little boy and the world is out of balance.

(cut to his face)

Please remove the human in her or the planet is doomed.

Fujimoto sees satellites glitter across the skyline, falling like shooting stars.

FUJIMOTO

(two gasps)

Fujimoto looks up. The moon looks enormous.

FUJIMOTO

Already!

(pause)

The earth is pulling satellites from the sky. The moon pulls the sea...

Gran Mamare encloses Fujimoto in her enormous hand.

GRAN MAMARE

Be calm, dear.

She closes her eyes, scanning Fujimoto's mind.

GRAN MAMARE

Sosuke.

(pause)

The boy's name is Sosuke?

Ponyo's sisters cling to their mother's fingers.

PONYO'S SISTERS

(giggling)

Sosuke, Ponyo.

GRAN MAMARE

(to Ponyo's sisters)

You love your sister and we all want her to be happy.

Gran Mamare swims to Fujimoto.

GRAN MAMARE

Listen, my darling, why don't we let Ponyo become human for good.

FUJIMOTO

(startled reaction)

GRAN MAMARE

We must test the boy. If Sosuke's love is true, Ponyo will be permanently transformed and the balance of nature will be restored.

FUJIMOTO

But, if his love isn't real, then Ponyo will turn into sea foam!

GRAN MAMARE

True, that is where we all originated, my darling.

FUJIMOTO

(over back of head)

The boy's so young, so innocent. Consider, darling... If he fails...

GRAN MAMARE

Shh!

(waves hand over Sosuke's house)

Let them sleep. They'll need their rest.

EXT. SOSUKE'S HOUSE - DAY

The water level has risen so high, Sosuke's house appears to be perched on a tiny island.

INT. SOSUKE'S HOUSE - DAY

Ponyo gets in Sosuke's face.

PONYO

Sosuke!

(cut to wide shot)

Sosuke!

Sosuke startles awake and bumps heads with Ponyo.

SOSUKE

(pained sounds)

Sosuke looks to Ponyo, concerned.

SOSUKE

Ponyo! You okay?

PONYO

Gooooood morning, Sosuke!

EXT. SOSUKE'S HOUSE

The sea outside is almost level with the floor of the house.

PONYO

(gasps)

SOSUKE

Look at that, the ocean is at our door.



The children put their heads under water. Ancient sea life has come to the cliff. An incongruous mix of small and large, odd and somehow familiar creatures swim past toys and rocks and grass and stone steps.

PONYO

How come your mom's not here?
(end over back of head)

SOSUKE

The water's so high, she must be stuck.
(open-mouthed sigh)
Too bad we don't have a boat.

Ponyo points to Sosuke's toy boat, which is sitting on the table.

PONYO

There's a boat right there.

SOSUKE

(deadpan)
It's a little small.

PONYO

No, it's not.

Ponyo runs to the boat and concentrates. She turns into her middle stage, her bird-like self, her half human/still magic self, as she prepares to deliver the goods.

PONYO

(strained sounds)
Ah!

The boat grows. Still chubby and soft-edged like a toy, it is now big enough to carry them.

SOSUKE

(gasp)
(inhales while smiling)
Thank you!

Sosuke inspects the boat.

SOSUKE

Wow.
(End with mouth behind arm)
You even made the candle bigger.

PONYO

(over back of head)
We can fit!

SOSUKE

This is fantastic.

PONYO

(over back of head)
Fantastic!

Sosuke points to the bow.

SOSUKE

Grab that end, please.

PONYO

(over back of head)
Okay.

SOSUKE

Ready?

PONYO

Let's go!

Ponyo lifts up her end before Sosuke's ready.

SOSUKE

Whoa!

Ponyo dashes outside, Sosuke scrambles to keep up.

SOSUKE

(over back of head)
Whoa, whoa, whoa, whoa, whoa!

EXT. SOSUKE'S HOUSE

Sosuke and Ponyo fall into the water.

SOSUKE

Ah!

Sosuke checks out the boat.

SOSUKE

It actually floats!
(Delighted laugh)
Doesn't look like it has any leaks.
(Over back of head)
Now we have to fill the boiler.

Sosuke shows Ponyo the submerged inlet/outlet pipes at the rear of the boat.

SOSUKE

The water gets sucked in through this pipe.
(points to boiler)
Then it gets heated up here in the boiler.
(takes a deep breath)

Sosuke ducks underwater and starts blowing water into the opening.

SOSUKE

(surfaces, takes a few breaths)

Ponyo submerges and blows on the other end of the pipe, shooting water in Sosuke's face. The boat moves forward.

SOSUKE

(laughs)
Well, that worked!

Ponyo, clutching her green pail, climbs aboard.

PONYO

(laughs)

SOSUKE

(over back of head)
Looks like every-
thing's shipshape.

PONYO

Shipshape?

SOSUKE

(over back of head)
Yep.

PONYO

Shipshape!

SOSUKE

(over back of head)
Shipshape.

Ponyo dances around
the roof of the boat.

PONYO

Shipshape! Shipshape!
Shipshapeshipshapeshipshape!

INT. SOSUKE'S HOUSE - DAY

Sosuke packs provisions
then dons his captain's cap.

EXT. SOSUKE'S HOUSE - DAY

Sosuke pulls out a match.

PONYO

Is it hot?

Sosuke lights the match.
Ponyo startles.

PONYO

(mouth obscured)
It's hot!

Sosuke tries to light the candle, but the match burns his fingers.

SOSUKE

Ow!

PONYO

Ow!

While Sosuke gets out
another match, Ponyo notices
that the candle has lit.

PONYO

(gasps)

Look at that!

SOSUKE

It's burning!

He puts his matches away.

PONYO

It's hot! It's hot! It's hot! It's hot!
(end line o.s.)

Sosuke slides the candle under
the boiler.

PONYO

It's hot, isn't it?

SOSUKE

(mouth obscured)
Hmm...

Finally, the water in the boiler
starts to boil. The boat lurches
forward.

PONYO

It works!

The boat chugs past the

front yard fence...

PONYO

Sosuke, we're shipshape,
right?

SOSUKE

(mouth obscured)

Yep.

PONYO

This is a good boat.

SOSUKE

Mm-hmm.

...And smoothly sails away
from Sosuke's house.

PONYO

(gasps)

EXT. SOSUKE'S BOAT - DAY

Sosuke steers the boat
across the placid ocean
spreading out in every direction. They sail at treetop level,
with octopus and eels swimming in such odd contrast to
the landscape, it appears as if they are flying. Ponyo sits
on the roof of the cabin.

PONYO

Hey, Sosuke, look at me!

SOSUKE

Mm-hmm.

Ponyo turns upside down
and looks at the boiler.



PONYO

Sosuke, we're moving, aren't we?

SOSUKE

Mm-hmm.

PONYO

Sosuke, it's really hot isn't it?

SOSUKE

Ponyo, you be the boat's lookout.

[pause]

And I'll do the steering. Okay?

PONYO

[closed-mouth affirmative sound]

I'm the lookout!

BENEATH THE SEA - DAY

The submerged landscape is a dreamscape. So many fish, so many shapes, sizes and colors—as rich a tapestry as Fujimoto could ever imagine. The ancient creatures swim over asphalt roads, past stop signs and over guard rails—it's like vertigo. Quiet. An enchanted, unbalanced, peaceful world. Ponyo and Sosuke pass overhead, moving on the surface of this surreal, watery valley.

EXT. SOSUKE'S BOAT - DAY

Ponyo and Sosuke look down into the water.

PONYO

There's the road.

SOSUKE

That's the road my mom took last night.

PONYO

[over back of head]

I don't see her anywhere.

SOSUKE

[over back of head]
We'll see her. She promised me she'd come back.

Huge prehistoric fish cruise the highways and byways beneath their boat.

SOSUKE

Those are ancient fish... they lived during the Devonian age.

PONYO

That's a Bothriolepis.

They spot another unbelievable fish.

PONYO

[over back of head]
And that one is...

SOSUKE

[over back of head]
Dipnorhynchus!

PONYO

[over back of head]
Dipnorhynchus!

A whiskered, flat-headed sea monster swims right beneath their boat.

SOSUKE

Wow.
[over back of head]
That one's really huge.

PONYO

That's Devonychus.

SOSUKE

[mouth obscured]
Devonychus.

EXT. SUBMERGED TREES - DAY

The dreamy journey continues.

MAN IN SKIFF

[o.s., over trees]
Ahoy there!

A wooden skiff comes into view with a MAN and a WOMAN in it.

WOMAN IN SKIFF

Ahoy!

MAN IN SKIFF

Ahoy!

SOSUKE

There's a boat!

WOMAN IN SKIFF

Ahoy!

PONYO

I'm gonna say that.
[pause]
Ahoy!

Sosuke pushes the candle closer to the boiler.
He burns his hand.

SOSUKE

Ow!

The boat zooms forward.

PONYO

Whoa, that's fast!

Ponyo spreads her arms, enjoying the speed.

PONYO

[delighted sound]

SOSUKE

I'm getting the hang of this.

They speed toward the skiff.

SOSUKE

Prepare to stop, Ponyo.

PONYO

(takes a big breath)
(blows out candle with lots of spit)

SOSUKE

(reacts to spit in his face)

They pull up to the skiff. The woman is holding a baby.

WOMAN IN SKIFF

Hello, you two.

SOSUKE

(over back of head)
Hello.

MAN IN SKIFF

That's quite a boat you've got there.

WOMAN IN SKIFF

(peers at Sosuke)
You're Lisa's little boy, aren't you?

PONYO

He's not a little boy, he's Sosuke.

SOSUKE

That's Ponyo.

PONYO

I used to be a fish.

WOMAN IN SKIFF

Is that right?
(laughs)
I like your name, Ponyo, it's cute.

PONYO

(closed-mouth affirmative sound)

SOSUKE

By the way,
(pause)
have you seen my mom?

MAN IN SKIFF

(o.s., over Sosuke)
Your mother?
(on screen)
Why isn't your mother with you?

SOSUKE

She went to the senior center.

MAN IN SKIFF

Oh, did she?

Ponyo stares curiously at the baby.

WOMAN IN SKIFF

My baby likes you.

The BABY has a big, sniffly face and doesn't look all that friendly. Ponyo stares at him fixedly. They seem to be communicating.

BABY

(coos twice)

Ponyo nods. She reaches for the cup on her backpack.

BABY

(cries)

WOMAN IN SKIFF

Oh, sweetheart.
(mouth obscured)
What's the matter?

Ponyo holds out the cup.
The baby reaches for it.

BABY

(babbling)

WOMAN IN SKIFF

Oh, is that for us?

The woman takes the cup from Ponyo. The baby chews on its handle.

BABY

(sucking on mug)

Ponyo uncaps her Thermos.

WOMAN IN SKIFF

(to the baby)
Let me have the cup, sweetie.

Ponyo empties the Thermos into the woman's cup.

BABY

(cries)

WOMAN IN SKIFF

Yum, is that soup?
(cut to close-up)
It smells good.
(slurps the soup)
It's delicious, Ponyo, thank you.

SOSUKE

My mom made it from scratch.



Ponyo shakes her head
at the woman, angry.

PONYO
The soup's for him.

WOMAN IN SKIFF

Oh,
(pause)
I'm sorry.
(Pause)
He's a little too young, he
can't handle soup yet. But I
could eat the soup instead,
and it would help me to make
milk for him.

PONYO
(gasps in awe)

SOSUKE
(to Ponyo)
My mom made milk for me,
too.

WOMAN IN SKIFF
Ponyo, what do you say? Is it
all right if I eat this soup?

PONYO
That's fine.

WOMAN IN SKIFF
Thank you, sweetheart.

MEN IN BOATS (O.S.)
Stroke!

Sosuke turns to see a small
flotilla of boats approaching,
crowded with people from the
town and flying colorful flags.

SOSUKE
(gasps)

MEN IN BOATS
Stroke! Stroke! Stroke!...
(continues under)

BOAT PASSENGERS
(presence)

SOSUKE
People from the town.
(pause)
It's like a parade.

COMMODORE calls out from
one of the boats.

COMMODORE
(through bullhorn)
Ahoy!
(pause)
Are any of you in need of
assistance at this time?

MAN IN SKIFF
(shouting back)
We're all good here.
(pause)
But thanks for checking on
us, Captain.

COMMODORE
(mouth obscured)
We're ferrying everyone to
the Mountain Peak Hotel. For
your safety, we'd request that
you follow us.

MAN IN SKIFF
Aye-aye, will do.

SOSUKE
(over back of head)
Looks like the whole town is
here.

WOMAN IN SKIFF
I don't see your mom.
(pause)
I hope she's okay.

Remembering his mission,
Sosuke urgently preps the
boat.

SOSUKE
Ponyo, it's time for us to cast
off.

MAN IN SKIFF
Hold on a second.
(over back of head)
Let's see...

Ponyo hands some sand-
wiches to the woman.

PONYO
Here, have some milk.

WOMAN IN SKIFF
Oh! Uh...

PONYO
It's for milk!

SOSUKE
She already ate all the ham
off those sandwiches.

WOMAN IN SKIFF
(to Ponyo)
Thank you.
(Pause)
That's very generous of you,
Ponyo.

MAN IN SKIFF holds out
half a candle to Sosuke.

MAN IN SKIFF
Here, Sosuke.
(over back of head)
I brought you our biggest
candle.

SOSUKE
Thanks.
(pause)
Ponyo will make it bigger.
(pause)
See you later!
Sosuke and Ponyo motor off.

MAN IN SKIFF
Take care!

WOMAN IN SKIFF
Be careful!

Ponyo stares at the baby.

BABY

(coughs and cries)

WOMAN IN SKIFF

You have a cold.

(o.s., over baby)

Ssh, it's okay...

Ponyo considers. Her limbs change to middle-stage. On three-toed bird feet she runs across the glassy surface of the ocean and over to the skiff.

SOSUKE

(startled reaction)

Ponyo grabs the baby's face in her birdlike paws.

WOMAN IN SKIFF

(startled reaction)

BABY

(sounds as Ponyo squishes his face)

SOSUKE

Ponyo!

Ponyo runs back to Sosuke's boat and they motor off.

A girl again.

BABY

(laughs - Cold gone?)

WOMAN IN SKIFF

(gasps)

Sosuke sails over to one of the rescue boats, crowded with people.

BOAT PASSENGERS

(presence)

WOMAN A (by the farthest left tire strapped to the boat)

Calls to him:

WOMAN A

Sosuke!

WOMAN B (waving arms, near stern)

Hey, Sosuke!

WOMAN A

Where's your mother?

Cut to reverse angle.

WOMAN C (in front, holding hands by her mouth) yells to him.

WOMAN C

(over back of head)

You shouldn't be out here alone.

SOSUKE

She went to the senior center last night, we're on our way to find her.

Crossing guards A and

B beam at Sosuke.

CROSSING GUARD B

I can't believe your mother beat that wave!

CROSSING GUARD A

Yeah, that's Lisa!

Kumiko shoves her way to the front of the boat.

KUMIKO

Sosuke!

(pause)

Can I ride with you?

SOSUKE

I can't. I'm busy. I have a job.

A POLICEMAN (near tire in front of boat) yells to Sosuke.

POLICEMAN

Check the park, the seniors should have evacuated to there.

MAN ROWING WITH STICK

Good luck, kid!

WOMAN WITH SCARF

You'll find her!

COMMODORE

(through bullhorn)

We'll send a boat for the seniors as soon as we drop this group off.

(pause)

Good luck, Captain!

Sosuke salutes the comodore and sails off.

EXT. HOTEL ON THE PEAK

Bird's eye view of boats pulling up to the hotel.



EXT. DROWNED FOREST

Sosuke's boat chugs through a half-submerged forest of tropical trees and evergreens and mossy limbs, dripping green. Ponyo begins to look very sleepy.

SOSUKE

Ponyo.
(pause)
Our candle is about out.

Sosuke looks below deck.

SOSUKE

We'll be okay.
(pause)
The fisherman gave me another one.

Sosuke touches the candle dish.

SOSUKE

Oh!
(pause)
It's still pretty hot.

Ponyo sleepily waves at the candle as it goes out.

PONYO

Bye-bye.

Sosuke holds out the new candle to Ponyo.

SOSUKE

(over back of head)
Here, Ponyo. Can you make this bigger?

PONYO

All right.

Ponyo starts to nod off.

SOSUKE

Hey.
(Pause)
Are you okay?

PONYO

[startles awake]
Mm.

Ponyo touches her fingertips together, then nods off.

SOSUKE

[o.s., over Ponyo]
Ponyo?

PONYO

Hm?

She focuses, tries to work her magic. Tired, in her young girl's body.

PONYO

(efforts)

She can't. She falls asleep.

PONYO

(snoring)

SOSUKE

Ponyo! Ponyo!

With Ponyo fast asleep, Sosuke jumps in the water and pushes the boat along. Soon his feet touch bottom.

SOSUKE

Oh, good, I can walk from here.

(Reacts to slipping)
(efforts pushing boat)
(gasps)
(more efforts)

Sosuke sees a forest road climbing, leading out of the water.

SOSUKE

(over back of head)
There's the road.

As they near the road, the boat suddenly starts to shrink.

SOSUKE

(gasp off screen)
(gasp on screen)
It's shrinking!
(grabs Ponyo)
Ponyo!

Sosuke pulls Ponyo from her lookout perch as the boat shrinks to toy size beneath her. He pulls her safely out of the water.

SOSUKE

(efforts)
(panting)
He shakes Ponyo.

SOSUKE

Ponyo!
(pause)
Ponyo, wake up!

PONYO

Sosuke...
(yawns)

SOSUKE

You scared me.
(pause)
Don't turn into a fish again, I'd hate it.

Sosuke suddenly notices his mom's car a short distance up the road.

SOSUKE

(gasps)
My mom's car!
(turns to Ponyo)
Ponyo, come on, she might be there!

Sosuke runs up to the car.

SOSUKE

(breaths)

Hey, Mom!

(mouth obscured by rearview mirror) Mom?

He opens the car door. The car is stocked with supplies.

SOSUKE

Mommy!

(cut to inside car)

Mom?

(cut to outside car)

Mommy!

(runs to front of car)

Mom!

(runs to side of car)

Mom!

(looks inside car)

Mommy?

Sosuke walks farther down the road.

SOSUKE

Hey, Mom!

(turns around)

Mom!

(soft crying off screen)

Ponyo picks up Sosuke's boat and walks over to him. Tears stream down his face.

PONYO

Here, I've got your boat.

(sees he's crying)

There's water coming from your eyes.

SOSUKE

(sniffles as he wipes eyes)

PONYO

Let's go find your mom.

Sosuke nods.

Mm-hmm.

Sosuke tucks the now ordinary boat under his arm. Ponyo carries her ordinary green bucket tightly in her fist and the two walk off, hand in hand.

EXT. PARK ABOVE THE SENIOR CENTER - DAY

The park is nearly submerged. A gazebo stands on a little island with a row of empty wheelchairs at the foot of the steps.

BENEATH THE SURFACE

The town's senior center is now underwater. But it is safe, air-tight, enclosed in a skin membrane—a pink and blue jellyfish dome. It becomes apparent that the inhabitants are safe, sound and... rejuvenated. Our familiar ladies, Yoshie and Noriko, are up and out of their wheelchairs—on their feet! They are joined by other seniors: Hana, Ritsuko, Hina, Kayo—joyous and ambulatory all—all not believing their luck.

Running across the grass:

OLD LADIES (O.S.)

(Laughter)

HANA

It's so beautiful!

RITSUKO

You forgot your cane!

HINA

Who needs it?

A giant blue sperm whale swims by.

YOSHIE

Here comes the whale, again!

Hana runs toward the protective jellyfish skin.

HANA

(over back of head)

His eyes are so gentle.

KAYO

I think he sees us.

HANA

(begin with mouth obscured) The "Other Side" is nice, isn't it.

RITSUKO

(over back of head)

And, my knees don't hurt.

Ritsuko bends her knees.

YOSHI

We didn't need to be afraid.

NORIKO

(over back of head)

You mean this is the Other Side?



RITSUKO

Where do you think we are,
Las Vegas?

OLD LADIES

(laughter)

RITSUKO

It's like a dream.

Fujimoto stands on the deck of his yacht—now dry-docked on the senior center lawn. He'd like to get the women's attention.

FUJIMOTO

Ladies!

(pause)

Gather round, please!

YOSHIE/KAYO/NORIKO

Coming!

YOSHIE

(starts to run)

It's so nice to run.

OLD LADIES

(laugh)

Kayo cups her hands by her mouth.

KAYO

(yells to Hina)

Run!

Hina turns from the sea view and runs to join the ladies.

YOSHIE

(to Noriko)

Speed!

Kayo comes speeding by.

KAYO

Beat you there.

YOSHIE

(startled reaction)
(running efforts)

NORIKO

(strains to run faster)

Kayo makes it to Fujimoto's yacht first, touching the side.

KAYO

Gold!

(laughs)

OLD LADIES

(laugh)

Hina shows up last.

HANA

Kayo, who knew?

OLD LADIES

(laugh)

FUJIMOTO

Everyone quiet please.

(cut to close-up)

The time has come for you to bear witness.

(o.s., over old ladies)

To a sacred test of love.

NORIKO

Oh! Exciting!

YOSHIE

It's a trial of love.

RITSUKO

(to Kayo)

Are we too old?

OLD LADIES

(laugh)

KAYO

Are they in danger?

FUJIMOTO

Please, ladies.

(exasperated)

The children are coming now

FUJIMOTO (CONT)

and this is a very important moment.

YOSHIE

Fujimoto,

(pause)

You won't let any harm come to Sosuke or Ponyo, now will you?

NORIKO

It's not in his nature.

OLD LADIES

(o.s., over Fujimoto)

He might. I believe in him, don't you? He's a wingnut. We can protect them, if he...

Fujimoto becomes enraged with the old ladies' incessant chattering.

FUJIMOTO

Of course I wouldn't!

(exasperated)

I hope Ponyo will stay asleep.

(pause)

Excuse me.

Fujimoto departs in his yacht.

KAYO

Now, I don't believe him.

YOSHIE

What does Lisa think?

RITSUKO

She's with that woman.

(pause)

They've been talking all night.

Lisa stands a short distance away, talking to Gran Mamare.

YOSHIE

Poor Lisa.

(pause)

A burden on his little shoulders.

NORIKO

I wish we could hear what they're talking about.

KAYO

Why don't we just ask?
(calls out)
Lisa? Are you all right?

OLD LADIES

Lisa! Lisa! Do you need us?

Lisa raises her hand in acknowledgement. The ladies shout simultaneously.

KAYO

(overlapping)
Please don't worry.

RITSUKO

(overlapping)
Sosuke is a strong boy.

HANA

(overlapping)
That's right.

NORIKO

(overlapping)
He is an old soul.

Lisa leaves Gran Mamare and walks over to the ladies.

YOSHIE

My dear!

RITSUKO

What's going on?

LISA

I wish his father was here.

OLD LADIES

(over backs of heads)
Of course you do. We're here.
We love him.

EXT. FOREST ROAD

Sosuke and Ponyo walk along the road. Sosuke seems to know where he is headed. Ponyo is almost asleep again. But, this is odd. They see the entrance to a tunnel.

SOSUKE

Look, it's a tunnel.

The children reach the tunnel's entrance and stop.

SOSUKE

I think I've been here before.

Ponyo is weak and faltering and losing ground rapidly.

SOSUKE

Ponyo?

PONYO

Don't like this place.

SOSUKE

Don't let go of my hand.

PONYO

Mm.

The children walk further into the tunnel. Step by step, instant by instant, the girl begins to change. Her limbs revert. There seems no magic left in her.

SOSUKE

(startled reaction)

Ponyo collapses.

SOSUKE

Ponyo!

Sosuke shakes her. She doesn't wake up.

PONYO

(snores)

SOSUKE

(gasps)

Ponyo clings to her bucket—her skeletal, loose little body is growing weaker. Sosuke clutches her to him and runs.

SOSUKE

(breaths)

EXT. PARK ON THE MOUNTAIN

Sosuke runs into the water, and knowingly submerges the morphing Ponyo into the sea.

SOSUKE

Ponyo!

PONYO

(snores)

SOSUKE

(gasps)

Ponyo!

(cut to close-up)

(gasps twice)

Ponyo turns back into a fish.



SOSUKE

(gasps)

Sosuke puts Ponyo in the green bucket.

SOSUKE

Ponyo!

(pause)

Please don't die!

(o.s., over bucket)

Ponyo!

(cut to wide shot)

Ponyo! Wake up, Ponyo!

Fujimoto rises from the water a short distance away.

FUJIMOTO

(over back of head)

Shhh. Don't wake her.

(cut to front)

I'm glad to meet you, Sosuke.

(pause)

We've all been waiting for you—your mother, those old ladies, your friends.

SOSUKE

(shocked)

My mom?

FUJIMOTO

Won't you come with me and join them? Ponyo, too.

(pause)

Come with me.

Sosuke shakes his head no.

FUJIMOTO

I'm not going to take Ponyo from you. Come with me.

We hear:

TOKI (O.S.)

Sosuke!

FUJIMOTO

(startled sound)

Toki is on the hill above the senior center, standing in the gazebo.

TOKI

Sosuke, don't listen to that

wacko.

(cut to close-up)

He tricked all the others into going with him.

SOSUKE

Toki!

TOKI

(o.s., over Sosuke)

But he couldn't fool me though.

FUJIMOTO

There's little time. A choice must be made.

Fujimoto points to the moon, which now looks enormous.

FUJIMOTO

If the moon comes any closer...

(pause)

I won't be held responsible if we're all swimming underwater.

TOKI

So, that's the best you can come up with? A falling moon?

Fujimoto pulls at his hair, he's at his wit's end.

FUJIMOTO

(frustrated sounds)

Humans!

TOKI

(o.s., over Sosuke and underneath Fujimoto's following speech)

TOKI (CONT)

Sosuke, come to me!

FUJIMOTO

Sosuke, please listen to me.

(grabs Sosuke's shoulders)

You're the only one who can

save the planet!

(o.s., over Ponyo's pail)

If I have to, I'll...

Ponyo wakes up.

FUJIMOTO

(gasp)

SOSUKE

Ponyo!

Ponyo shoots a stream of water at Fujimoto.

FUJIMOTO

(reacts to being squirted)

Brunhilde! Respect your father

Sosuke runs off.

SOSUKE

(breaths)

Ponyo!

TOKI

Hurry! Come to me!

FUJIMOTO

You don't understand!

Fujimoto raises a hand, gives a look, and the minions rise.

TOKI

Faster!

The minions are right on Sosuke's heels as he races, bucket in hand.

TOKI

Jump for it!

The water from the bucket lifts into the air and Ponyo splashes into Toki's face as Sosuke leaps into Toki's arms. Just as quickly, the minions engulf them all and sweep them down, under the sea.

BENEATH THE SEA

Fujimoto follows in his yacht as the minions carry Sosuke and Ponyo and even Toki to the jellyfish dome. Ponyo's sisters swim alongside Fujimoto's head.

PONYO'S SISTERS

(complaining sounds)

FUJIMOTO

(gasps)

Oh, what now?

Fujimoto decides to call back his minions. He allows Ponyo's sisters to place a protective bubble around Sosuke, Ponyo and Toki.

EXT. UNDERWATER SENIOR CENTER

The sisters carry Sosuke and Ponyo—still in the green bucket—into his mother's waiting arms.

PONYO'S SISTERS

(cheerful sounds)

The old ladies catch a tumbling Toki. Sosuke opens his eyes.

SOSUKE

Mama.

LISA

Sosuke.

Ponyo peeks out of her bucket.

SOSUKE

Ponyo!

Toki thinks she should be swimming, not quite grasping the rules of the environment she's in. Yoshie sees something in the distance.

YOSHIE

Toki, look at a real woman!

TOKI

I'm confused.

Gran Mamare approaches Lisa and Sosuke.

GRAN MAMARE

So this is Sosuke.

SOSUKE

How do you do?

(he bows)

Are you Ponyo's mother?

GRAN MAMARE

Yes.

(o.s., over ladies)

You brought my daughter safely here. Thank you.

TOKI

(overlapping Gran Mamare)

Do we know that woman?

OLD LADIES

Shh!

GRAN MAMARE

Sosuke, Ponyo opened a magic well because she wants very much to be human. (o.s., over Sosuke)

To become a real girl she needs you to accept and love her as she truly is. (cut to close-up)

You know that Ponyo was a fish, don't you?

SOSUKE

(closed-mouth affirmative sound)

Mm-hmm.

GRAN MAMARE

(o.s., over Sosuke)

And, you know her as a human. Your drop of blood did that.

SOSUKE

Oh, that's it?

(pause)

I cut my thumb.

(looks down)

Then Ponyo licked it and made it better. (looks up)

So that's how she changed into a human.

GRAN MAMARE

Could you love her if she moved between two worlds?

SOSUKE

Mm-hmm. I love all the Ponys. It's a big responsibility, but...



SOSUKE (CONT)

I love that girl.

Ponyo swims joyously around Sosuke's head.

SOSUKE

(laughs)

Ponyo swims by Lisa's head.

LISA

(laughs)

GRAN MAMARE

Ponyo, come here, please.

Ponyo swims to Gran Mamare and sits in her palm.

GRAN MAMARE

Ponyo, Sosuke has promised to accept you as you are. (over close-up) To become human you must choose to abandon magic.

(o.s., over Ponyo)

Can you do that?

PONYO

Hm-hmm.

Gran Mamare closes her hand around Ponyo. When it opens, Ponyo sits encased in a simple bubble. Gran Mamare kneels before Sosuke.

GRAN MAMARE

Kiss the bubble, child, when you return to land...

(pause)

...and Ponyo will become a girl, growing up, just like you.

Gran Mamare gives Ponyo to Sosuke, who puts her in the green bucket.

SOSUKE

I accept, Ponya.

(to Gran Mamare) Thank you, Ponyo's Mother.

Gran Mamare swims before the old ladies.

GRAN MAMARE

Everyone, the balance of nature is restored.

(pause)

Life begins again.

The old ladies cheer.

NORIKO

He did it!

(laughs)

YOSHIE

Of course he did!

(pause)

So proud, so proud.

(everyone runs off, cheering)

The ladies run to Sosuke and Lisa and embrace them.

OLD LADIES

(laugh and cheer)

LISA

(laughs)

Toki squeezes Sosuke.

TOKI

Mr. Sosuke!

Ponyo's sisters swim into

Sosuke's bucket and surround Ponyo's bubble.

PONYO'S SISTERS

(laugh)

The sisters swim rapidly upward. They swirl in a school of gold and morph into a cluster of beautiful females, swimming together, upward.

LISA

(gasp)

Gran Mamare glides upward with the sisters. She hovers over Lisa.

GRAN MAMARE

Good luck, Lisa.

LISA

I'll need it.

(pause)

She'll be fine.

Gran Mamare glides up and away.

EXT. PARK ON THE MOUNTAIN

Rescue helicopters hover around the gazebo. Shima—the male nurse—sees something below and runs down the hill. The water is withdrawing, the dream is over and the ladies are ready to go home.

SHIMA

There you are! Are you all right?



The old ladies exit
Fujimoto's yacht and begin
to climb up the hill.

OLD LADIES
(presence)

SHIMA

Wait, I'll get the wheelchairs!

TOKI

Don't bother, Shima-san, we
like to walk.

YOSHIE

Life begins again.

Lisa and Sosuke stand
together with Fujimoto at
the base of the hill. Fujimoto
hands Sosuke his boat.

FUJIMOTO

This is yours I believe.

SOSUKE

(gasps)
Thank you.

FUJIMOTO

Remember me kindly, hmm?
May I?

Fujimoto extends his hand.
Sosuke, the bubble in one
hand, extends the other
to shake Fujimoto's.

FUJIMOTO

Care for Ponyo.

A ship's horn sounds
in the distance.

LISA
(gasps)
It's your dad!

Lisa sees Koichi's ship sit-
ting in the harbor and
begins waving frantically.

LISA
(over back of head)
Koichi! Hi! Over here!

On KOICHI: Koichi looks
through binoculars from his
ship.

KOICHI
(gasps)
Lisa! And Sosuke!
(waves to Lisa)
Ahoy!

BACK on the Hill:

Sosuke balances Ponyo's
bubble in his hand.

Enjoy it, it's the last time you
will see her as a fish!

SOSUKE
Look, Ponyo, there's my dad's
ship.

Ponyo leaps out of
Sosuke's hand.

SOSUKE
(startled reaction)
The bubble falls and lands on
Sosuke's upturned face. Ponyo
kisses Sosuke and turns into
a little girl. Song begins over
beautiful pictures of this

enchanted village and the har-
bor and the yellow house on
the cliff. If you look carefully,
you might see Fujimoto's min-
ions loitering—as waves on the
shoreline—keeping an eye on
the red-haired girl.

Ponyo, Ponyo, Ponyo
Tiny little fish
A tiny little fish
From the deep blue sea
Ponyo, Ponyo, Ponyo
She's a little girl
A tiny little girl
With a round tummy
Pitter-patter
Hip-hop and jump
Look, I have legs
I'm gonna run
Squeeze squeeze
Wave them around
Look, I have hands
Let's hold hands now
Whenever I'm skipping with
her
My heart starts to dance
Munch munch, kiss hug
Munch munch, kiss hug
Oh she's my favorite little girl
Rosy red
Ponyo, Ponyo, Ponyo
Tiny little fish
A tiny little fish
From the deep blue sea
Ponyo, Ponyo, Ponyo
She's a little girl
A tiny little girl
With a round tummy

THE END



MOTHER SEA

The sea lilies sway
In a world of blue
To brothers and sisters uncountable
We spoke in the bubbly, watery language of the sea

Do you remember when
So very, very long ago
We dwelt there together

Deep in the blue, blue sea?
The jellyfish, the sea urchins, the fish and the crabs
Were our family

LYRICS WAKAKO KAKU AND HAYAO MIYAZAKI
MUSIC COMPOSITION JOE HISAI SHI
AND ARRANGEMENT
PERFORMANCE MASAKO HAYASHI
TRANSLATION RIEKO IZUTSU-VAJIRASARN

THE BIRTH OF A NEW SONG ABOUT THE SEA – BASED ON THE POEM “SAKANA” BY WAKAKO KAKU

For *Ponyo*, director Hayao Miyazaki wanted to make a song that captured the sea in a totally new way. Existing songs in Japan depicted the sea as a landscape or a setting, such as in the song “Umi”* taught to Japanese school children, in which it is sung that “the sea is so wide and open.”

For his work, Miyazaki somehow wanted to make a song that sang of the sea itself.

One day Miyazaki was struck by a poem by Wakako Kaku. In the poem, the sea was represented in the way Miyazaki had been imagining. Based on this poem, Miyazaki wrote the lyrics for “Mother Sea”.

Later, in the director’s music notes handed to the film’s music composer Joe Hisaishi, the following message was written along with the lyrics: This is based on Wakako Kaku’s poem “Sakana” (Fish) in her poetry collection “Umi no Youna Otona ni Naru”**.

Thus, a completely new song of the sea, *Umi no Okaasan* (“Mother Sea”), created by Hayao Miyazaki, Wakako Kaku, and Joe Hisaishi was born.

*Lyrics written by Ryuha Hayashi, music composed and arranged by Takeshi Inoue.

** “Umi no Youna Otona ni Naru” (*Becoming a Grownup Like the Sea*), published by Rironsha.

GAKE NO UE NO PONYO

(PONYO ON THE CLIFF BY THE SEA)

Ponyo Ponyo Ponyo tiny little fish
She's a little fish from the deep blue sea
Ponyo Ponyo Ponyo she's a little girl
She's a little girl with a round tummy

Pitter-patter, hop-hop and jump
Look, I have legs! I'm gonna run!
Squishy-squeeze, wave them around
Look, I have hands! Let's hold them now!

When I'm skipping with her, my heart does this dance
Munch n'munch, kiss-hug! Munch n'munch, kiss-hug!
O he's my favorite little boy, rosy-rosy red-red

Ponyo Ponyo Ponyo tiny little fish
She's a little fish from the deep blue sea
Ponyo Ponyo Ponyo she's a little girl
She's a little girl with a round tummy

Sniff-sniff-sniff, this smells so good
I'm so hungry, I'm gonna eat!
Take a look around, very carefully
I'm sure he's there looking too

When we laugh together, my cheeks feel so hot
Happy happy kiss-hug! Happy happy kiss-hug!
O he's my favorite little boy, rosy-rosy red-red

Ponyo Ponyo Ponyo tiny little fish
Came to the house on the cliff by the sea
Ponyo Ponyo Ponyo she's a little girl
She's one happy girl with a round tummy

LYRICS

KATSUYA KONDO

ADDITIONAL LYRICS

HAYAO MIYAZAKI

MUSIC COMPOSITION
AND ARRANGEMENT

JOE HISAIISHI

PERFORMANCE

FUJIOKA FUJIMAKI & NOZOMI OHASHI

TRANSLATED BY

RIEKO IZUTSU-VAJIRASARN

ENDING CREDITS LIST OF *PONYO*

Studio Ghibli, Nippon Television Network, Dentsu,
Hakuhodo DYMP, Walt Disney Studios Home
Entertainment, Mitsubishi and Toho PRESENT

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MUSIC BY

Joe Hisaishi

THEME SONGS

"Mother Sea"
LYRICS
Hayao Miyazaki

Based on the poem
"Sakana" by

**MUSIC COMPOSITION
AND ARRANGEMENT**
Joe Hisaishi

PERFORMANCE

"Ponyo"
LYRICS

ADDITIONAL LYRICS

**MUSIC COMPOSITION
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BASED ON A STUDIO GHIBLI FILM

ORIGINAL STORY AND SCREENPLAY

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Gake no Ue no Ponyo (Ponyo on the Cliff by the Sea)

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